MAXIMUMROCKNROLL

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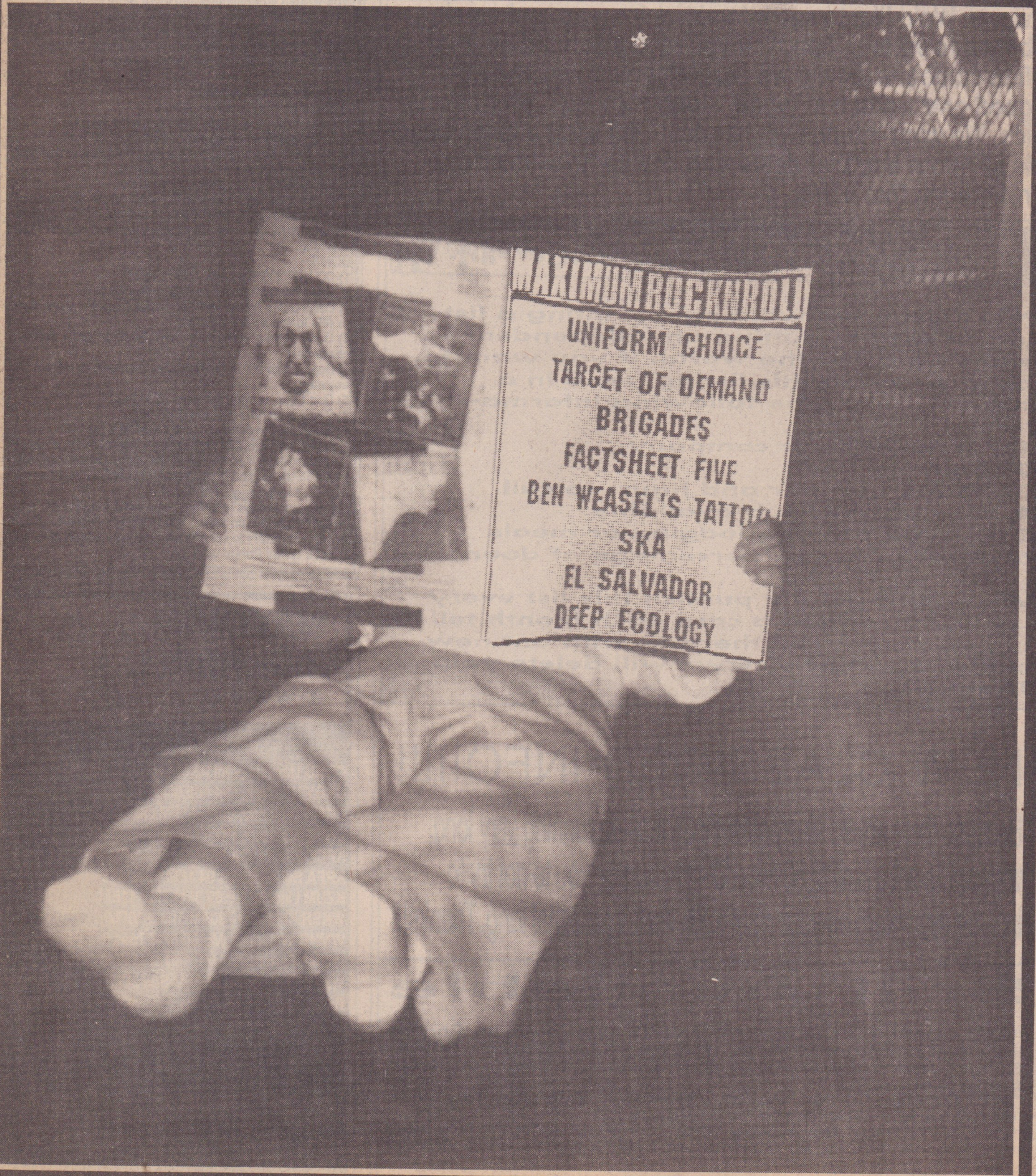

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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SOME WAYS YOU CAN ADD TO MRR

MRR is especially interested in receiving well done interviews. We'd like to see interviews from up-and-coming bands to veteran bands. If you're in a band, then try to find someone locally who can sit you down and do a good one. Send it in typed, along with logo, photo, lyrics. We want interviews that deal with what a given band is all about and that deals with any controversies surrounduing that band.

book your own fuckin' tour

Next issue we will begin printing a listing of people putting on independent shows around the world. If you want to be included in this listing, send in a postcard with the following information:

1) Name of your company
2) Address
3) Phone number and hours to call
4) Size of hall/club available
5) Do you provide lodging or meals
6) Guarantees or percentage of door

We will hopefully publish this list every issue, so send in a card each month telling us you're still there or with ant new changes, otherwise we will delete you. Thanks!!

NEW CLASSIFIED INFO!!!!!

Because there are so many classifieds that are running very long, we want to set a limit of 60 max. We encourage you to not try to include every item on your want/trade list if it runs that long. Thanks!!!

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine
"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam
"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

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CKMS Waterloo, Ont 94.5FM call station
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KZUM Lincoln, NE 89.3FM Thur 11PM
WKSR Kent, OH 730AM Thurs 10PM
WMHB Waterville, ME 90.5FM Tues 8:30PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
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RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

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BACK ISSUES AVAILABLE:
Issues # 0, 20, 21, 23-26, 30, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-76 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words!!!!!!!!!

COVER: John 'Joz' Yates

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
76% UNCERTAIN-Hunka Hunka Burnin'...-LP
CAPITOL PUNISHMENT-Superglutton-LP
JELLO BIAFRA-High Priest Of Harmful...-2LP
CURIOUS GEORGE-Children Of A .....-LP
DEAD SILENCE-Hope-EP
DOUGHBOYS-Home Again-LP
LIBIDO BOYZ-It's All So Obvious-EP
LIBIDO BOYZ-Hiding Away-LP
SECT-Summer Girl-12"
SOFA HEAD-Pre Marital Yodelling-LP
V/A-Threshold Compilation-LP
A.G.'s-Because A Mind Is A Terible Thing...-EP
CORRUPTED MORALS-Think About It-EP
BHANG REVIVAL-Never Look Back-EP
DIET CHRIST-Band In The Bible Belt-EP

TIM YOHANNAN
A.G.'s-Because A Mind Is A Terrible Thing-EP
BHANG REVIVAL-Never Look Back-EP
CAPITOL PUNISHMENT-Superglutton-LP
CORRUPTED MORALS-Think About It-EP
DEAD SILENCE-Hope-EP
DIET CHRIST-Band In The Bible Belt-EP
DOUGHBOYS-Home Again-LP
LIBIDO BOYZ-EP & LP
NO FX-S&M Airlines-LP
POISON IDEA-Darby Crah Rides Again-EP
PSYCHIC POSSESSOR-Nos Somos Amer-LP
RANDOM KILLING-This Whole World-LP
SECT-12"/SLIPKNOT-EP
SOCIAL JUSTICE-Unity Is Strength-LP
V/A-Menace For The Motor City-LP

CHRIS DODGE
SOCKEYE-Your Mother Downey Jr-TP
SONS OF ISHMAEL-Sing Generic Crap-EP
MISERY-Blindead-EP
EYE HATE GOD-Lack Of Almost Everything-TP
POISON IDEA-Darby Crash Rides Again-EP
DOCTOR & THE CRIPPENS-Live-EP
CARCASS-Peel Sessions-12"
MELVINS-Oven-EP/MELVINS-8" flexi
URGE-Dog's Life-EP
CAPITOL PUNISHMENT-Super Glutton-LP
PRESIDENT FETCH-The External Need...-LP
F.U.N./WHEEZING MANIAC-split EP
CORRUPTED MORALS-LP
INSIDE OUT-EP
Primary Concern-zine

DEVON MORF
LIBIDO BOYZ-LP and EP
HAYWIRE-Private Hell-LP
CURIOUS GEORGE-Children.....-LP
FEAR OF GOD-As Statues Fell...-LP
DOUGHBOYS-Home Again-LP
JAWBREAKER-EPs
MR BUNGLE-OU818-TP
ELECTRO HIPPIES-LP
ROSTOK VAMPIRES-Transylvanian...-LP
DEFACATION-LP
MELVINS-8" flexi
MORAL CRUX-LP
M.A.S.-zine
V/A-A Complete Turnaround-TP
PROFOUND-EP

MIKE LA VELLA
BABES IN TOYLAND-45
JESUS LIZARD-12"
DAS DAMEN-Sad Mile-45
POISON IDEA-Darby Crash-EP
POISON IDEA-Ian Mackaye-12"
WALKING SEEDS-Upwind Of Disaster-LP
NO FX-S&M Airlines-LP
MELVINS-Oven-EP
SLOPPY SECONDS-Come Back Traci-45
GEORGE CLINTON-Cinderella Theory
KING SNAKE ROOST-From Barbarism....-LP
Motorbooty #4-zine

CHUCK SHERRILL
BAZOOKA JOE-Send In The Klowns-EP
CAPITOL PUNISHMENT-Superglutton-LP
CORRUPTED MORALS-Think About It-EP
DEAD SILENCE-Hope-EP
LIBIDO BOYZ-Hiding Away-LP
NO FX-S&M Airlines-LP
PARKINSON SQUARE-Square Up-LP
76% UNCERTAIN-Hunka Hunka Burnin'...-LP
SONS OF ISHMAEL-Sing Generic Crap-EP
V/A-Threshold Compilation-LP
UGLY FOOD-LP
DOUGHBOYS-Home Again-LP
POISON IDEA-Darby Crash Rides Again-EP
SOFA HEAD-Pre Marital Yodelling-LP
JELLO BIAFRA-High Priest Of Harmful....-2LP

JON VON
SOCKEYE-Your Mother-TP
BHANG REVIVAL-Never Look Back-EP
16 FOREVER-Rockin Time-EP
PURE MANIA-Peepshow Baby-flexi
RAUNCH HANDS-Payday-LP
DAS DAMEN-Sad Mile-45
DEVIL DOGS-LP
SUBWAY SURFERS-12"
NIGHTS & DAYS-These Days-EP
SOFA HEAD-Pre Marital Yodelling-LP
SLOPPY SECONDS-Come Back Traci-45
ENTROPIA:28MK-Kolman Piisin-EP
TERMINUS-Fear Despair & Hate-EP
V/A-Brainattack-EP
A.G.'s-A Mind Is A Terrible Thing-EP

LANCE HAHN
DEAD SILENCE-Hope-EP
BAZOOKA JOE-Send In The Klowns-EP
SOFA HEAD-Pre Marital Yodelling-LP
No Poetry/Mongo-zine
LIBIDO BOYZ-Hiding Away-LP
SECT-Summer Girl-12"
No Answers-zine
Photostatic-zine
MELVINS-Oven-EP/MELVINS-8" flexi
CHELSEA-Unreleased Stuff-LP
76% UNCERTAIN-Hunka Hunka Burnin'...-LP
MAS-zine
ASTRONAUTS-Restricted Hours-TP
CORRUPTED MORALS-Think About It-EP
MISERY-Blindead-EP

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Kent Jolly
Chris Dodge
Mr Pagemaker 3.0
Katja Gussmann
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Last Will
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U.S. plans to rig elections

From Capitol Hill, the talk is about how the U.S. can best "promote democracy" in Nicaragua in the period leading up to the February 1990 elections. The Bush administration wants the CIA to intervene covertly in the elections on behalf of the "democratic opposition," while the Democrats prefer that the National Endowment for Democracy (NED) openly channel U.S. funds to Nicaraguan opposition parties.

"The work of promoting democracy is best done the way we do it—openly," stated Carl Gershman, head of the NED. Last year Congress appropriated $2 million for the NED to funnel to anti-Sandinista political parties, trade unions, La Prensa newspaper and business groups. House and Senate conferees agreed in mid-June to provide another $1.5 million for the NED's Nicaraguan programs. The NED is a "private" group, which receives most of its funds from Congress.

The administration is opposed to a public debate on U.S. involvement in the Nicaraguan elections. "We would object to any prohibition that limits our policy options and room for maneuver," a State Department spokesperson explained. "A ban on covert aid would be an encroachment on presidential power."

"Clearly there is no need for using a CIA conduit for additional funding of the internal opposition, because a channel [NED] is already in place," stated Larry Birns, head of the Washington-based Council on Hemispheric Affairs.

Birns noted that the CIA convinced Nicaraguan opposition candidates to drop out of the 1984 elections as a means of discrediting the Sandinista victory.

There has been no room so far in the official debate for the notion that U.S. intervention in the Nicaraguan elections, by its very nature, is the negation of the democratic process and represents a continuation of the failed contra war by other means.

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Central Americans call for contras out of Honduras

August 8—In a stunning blow to Washington, the five Central American presidents agreed in Honduras yesterday on a plan for the "demobilization, repatriation or relocation" of the Nicaraguan contras based in Honduras by December. The U.S. wanted to maintain the contras until after Nicaragua's elections on Feb. 25.

Article to left, excerpted from "U.S. promotes 'democracy,' plans to rig elections" by Jack Colhoun, July 19, 1989 The GUARDIAN, 33 West 17th St., New York, NY 10011
Article on right, excerpted from "Summit strikes major blow to U.S. policy," by Dee Knight, August 17, 1989, WORKERS WORLD, 46 West 21 St., New York, NY 10010.

Nicaraguan President Daniel Ortega said U.S. pressure to derail an agreement was intense "up to the last minute, by direct and indirect means." In Washington, Bush met Aug. 4 with Enrique Bermudez and other contra leaders to reiterate his continued support. Sen. Christopher Dodd accused the Bush administration of withholding a $70 million loan to Honduras to pressure the Azcona government.

"More than 90% of the population is against the presence of the contras," according to Jorge Arturo Reina, leader of the largest faction in Honduran President Azcona's own governing Liberal Party. . . . The head of the Honduran Coffee Producers Association demanded the contras' demobilization and $13 million from the U.S. for damages caused by the contras to Honduran coffee farmers.

National accord in Nicaragua

On the eve of the summit the FSLN reached a National Accord with Nicaragua's 21 opposition parties. Hammered out in a marathon, 22-hour negotiating session, the accord sent a call to the summit—and to the U.S.—that all Nicaraguan parties want to demobilize the contras and end U.S. interference in the elections.

Each opposition group is guaranteed daily TV and radio access between Aug. 25 and Feb. 25. Opposition leaders expressed unanimous satisfaction with the outcome.

The Tela Summit agreement and the National Accord in Nicaragua leave the U.S. isolated as the only proponent of continued war in Central America.

Letters

Maximum Rock & Roll,

Godamn. I can still see that mother fucker's neck start to strain and pop in "Low-On-Drug-Money" paranoia and rage. It's two days gone now and I'm still thinkin, that guy will kill us with his bare hands or anything he can up in em, even though this morning we were gonna play his club. Even though we have a record and a booking agent, even though Maximum Rock & Roll is his favorite magazine.

Muskegan Mich. isn't the deep south. None of the firehose-police-dog-billy-club-black-n-white-reverend-king-malcolm x-footage that was going on when I was gettin born was shot in fuckin Muskegan Mich. But I ain't stupid and I ain't blind. When I walk into a club with graffiti such as; "no niggers allowed", "If you're not white, you ain't right", etc. etc., I'm taking it for granted that that club espouses those ideas. Same in the north east in San Francisco, Seattle, and right behind my fuckin back.

We (I'm in a band called Steel Pole Bath Tub) had a chance to confront ignorance and racism so thick and extreme that those people puttin on the show probably still don't understand why we refused to play their club. We saw bigotry advocated and practiced by almost everyone associated with this club.

Name: The Ice Pick.

Tried to explain ourselves, "Listen, man we don't believe in this bullshit, and even playing here says that we do. Response: "Don't be wimp. You afraid you're gonna get shot?! The niggers won't bother you. If there's trouble, the cops support us totally."

Do you follow the complete non-logic of this confrontation? This is racism at its worst: black is thy enemy. End of story.

I'm not into blowing my own horn or my band's horn, I'm writing this letter cause somethin has to be done about the attitude under which The Ice Pick is run always, until it's gone (and don't kid yourselves, it never will be completely gone.) I've always been opposed to rallies, marches, meetings, etc. because they cause nothing to happen but stupid argument or excessive back slapping and self congratulation.

Malcolm X spoke of "any means necessary" and this letter wants only to state that it's easy as and dangerous as hell to find a "means" that suits you. If you feel the way I do, you know that you gotta do the right thing.

Darren Mor-X/ Steelpole Bathtub

Attention Flag Wavers,

This will be divided into 2 parts. Part one deals with all the public outcry over the issue of flag burning. Part two deals with anti-racist skins using the flag for whatever reasons.

Part one: No one seems to give a fuck about what the flag supposedly stands for, all they care about is the flag itself. Obviously the flag is nothing sacred or holy, it's just a fuckin piece of cloth, just like any old rag. Most Americans do consider the flag to be sacred, like their bible, that's just too bad, I'm with the flag burners myself. I think anything sacred or holy is complete bullshit.

I steal flags from anyplace that's stupid enough to leave them unlocked. Why? Becuz it makes me really sick to see them waving in the smog as if they were actually a symbol of peace and freedom. The government lies about everything, they made it, named it, use it, and shove it down people's throats like some lame drug that doesn't work, it's called ignorance. In my book it stands for the opposite of peace and freedom, more like war, lies, greed, capitol, religion and racism. Anyhow, every "good" little American gets upset about flag burning, but they don't realize that whatever illusions they have for its meaning are not gonna be destroyed by burning it.

At work, this old fucker put a flag on the wall with a note that read "please don't burn", well I couldn't resist, I didn't burn it cuz it was indoors, so instead I crossed out the don't part and left it reading "please burn this rag". Well, the next day the old fart comes fartin' in and sees my note, man! He flew into a fuckin rage! He wanted to kill. I sensed his anger and neglected to admit to him that I did it. He's about 60 years old and the thought of fighting him seemed pretty stupid, but you can see how emotional a fool can get.

On TV I see Vietnam vets crying like babies over the issue. They say their friends died for it and that they fought for it and that...well, you know the bit. They fought and died for U.S. business, greed, exploitation and a lot of other garbage, but they were not fighting for peace, democracy, freedom, or a dumb piece of cloth called the flag. If they wanna die for cloth, I'll kill them myself and save them the trip.

How ignorant can people get? Nixon sends a bunch of kids to get tortured and killed for this country's financial gains and these kids grow up (the ones that didn't blow up) and still believe the same lies about commies and freedom and all that other fuckin crap. Get a clue fellas, the government fucked you over and you're kissing their asses, fuck! You come back with cancer from Agent Orange, the government refuses to pay you anything for giving it to you, and you still kiss their red, whitey and blue ass, you are genuinely flag waving idiots. Pull your head out of your ass. I'm sure everyone has seen those stickers "Vietnam vet and proud of it", shit, they (not all vets) actually think that there's something to be proud of, fuckin fools, I feel like clubbing them over the head.

Burning a flag is more of a symbol of freedom than the flag itself, but it's too much freedom for most, and that's the double truth, Ruth. When I burn a flag I'm expressing my discontent with this government, with how it is a world exploiting, greedy, racist, lying, scheming piece of profiteering patriotic poop, and that's the triple truth, Ruth! (yes, I've seen "Do The Right Thing"). To the average American bafoon, flag burning is a threat to his very existence, he thinx I'm trying to take his pride, money, wife/kids and everything else. People are so close minded that they don't realize that flag burning is a freedom that their stupid flag supposedly represents. I guess they have to admit their flag doesn't represent freedom at all. It represents their blind, idiotic pride, nationalism, and patriotism, and if they consider flag burning against all of this, then good! Fuck them! I'll ram a burning flag down there redneck throats, maybe it'll burn the shit stains off their Bush-butt-licking tongues.

Now part two: For you anti-racist flag waving skins, you can invent all the reasons you want for your pride in the flag, but consider this; you have pride for a flag that is not yours, you didn't make it, you didn't steal 50 states for 50 stars, you didn't kill millions of Indians and Mexicans for it, but if you see something in it that excuses all of the bad things, then by all means go ahead and take pride. I think the flag is toilet paper. Nazis also take pride and wear the flag, this alone should discourage its use. Until this fucked up government does something good for the whole world (not just themselves, but all of humanity), there's absolutely nothing to be proud of. Burn a flag, don't wave one.

Stinky Panch/ San Diego, CA

Dearest MRR,

I'm sick of Nazi skins. I'm glad that you print crap about them because that's what they're made of. I don't want to sound like a bitch, but two weeks ago me and two of my skin friends went to a community festival. We had no run-ins with Cholos, Votos, ChaChas, or cops but with ten Nazi skins.

For no reason their leader grabbed my head and shoved it into the pavement. This was his way of asking me to go home with him. They started pushing my friends to join up with the Nazi cause. We refused and wanted to leave but they began to fight with us. Their leader began tearing at my shirt and when I refused to give in to him he got two of his friends to hold me down, he pulled out a knife and wanted to rape me in front of a large crowd of people. The police were coming so the Nazis left us and ran.

The whole scene made me nauseous, I used to think Nazi skins were skins that got a bad rap, but I found out they're mongrels. I've never heard of a Nazi doing something nice or non-violent worth mentioning. If you agree with what I said about Nazis, write me if you're a Nazi who'd like to change my mind about you (beast). I'm willing to listen. That is if I don't launch while listening to you. Meanwhile Nazis are lower than dirt and snails and ChaChas.

Lynde/ 4346 N. Crosvale Ave/ El Monte, CA 91732

Dear MRR,

I read your article in #74 about the N.Y. State University tuition hike protests by CAS, and felt that I should write. I'm not being critical about the protest, which I support - I'm going to SUNY at Albany, N.Y. next year, and I'm glad that people made an effort and changed things for themselves. I just wish that people would do the same for other reasons besides making themselves $200 richer. I, for a short time, was involved in the local chapter of the Pledge of Resistance, a group that is protesting against U.S. Intervention in Nicaragua and El Salvador. I eventually became much less active in the group because I'm only 17 and the average age of the group had to have been about 35. I was just really out of place, and couldn't relate well to them, especially because there were only about three students in the entire group, though tens of thousands of people go to college in the Albany area. Out of thousands, only three cared enough about this important issue, while at SUNY, hundreds came out to protest the tuition hike.

Several hundred students can go be oh-such-big-radicals and occupy the SUNY at Albany library and bitch and moan about cops and tuition and the economic crunch and corrupt government and all that sort of thing to save themselves 200 dollars on next year's tuition, but they won't take the free SUNY bus downtown to the federal building to protest our government's (big time) fucking over of Nicaragua. Now there are things to fight for, and there are things to fight for. I personally think that human lives, or just lives in general, should be more worthy of saving than a fistful of dollars... Which brings me to the other thing that I wanted to discuss.

CAS, who wrote the article, seems to have a bad attitude about some really important things. Now I've never met him (though I've seen one of his drawings of a mohawked feller beating up on a policeman - a real traditional theme, and I don't want to go around putting people down, but he should really rethink some of his assumptions. What bothered me most was this quote from the article:

"If the politicians are getting a little nervous over this... they should. We (the kids/students) just twisted their arms a little... in Korea, they're killing cops."

Now, now. We can't have a total disrespect for human life here. Now let me rephrase that. Killing people isn't cool. I don't care who. Of course, most people who want to become police are assholes, or soon become first class dicks in uniform, and enjoy their sick authoritarian power

games and all that, but they're still human beings. Now don't accuse me of specism - humans are animals too). Police don't cause all of the evil in this world, though they may have a really fat share, so don't treat them as a symbolic scapegoat.

Don't reduce our enlightened dissent down to a simple game of "smack the paddie", even if it does sound like fun. I do think you should be proud of yourself for what you've done (taking back some of the power authority took from you), but you seem prouder to have made some politicians up in Albany sweat, as if that was the whole point. You can't have enemies that you want to piss off becauce then pissing them off will be your focal point - it's easier than affecting positive change and makes you feel like you're doing something, but you aren't.

The other thing I didn't understand was who and what the "Albany Strike Force" are. Are they our chapter of Class War or something nice and pretty like that? In all my years here, I've never heard of them. Are you all the fine fellows who plague the streets of Albany with those Bob Dobbs heads? Or do you go around bruising the fingertips of yuppies so they can't use their CD players for days upon days? Now, I'm sick enough of the fucking armies that our government owns, without having little anarcho paramilitaries raiding my garden every Tuesday and making off with the tomatoes in the name of the revolution. Whatever you are, you need better press coverage.

We don't need those attitudes. I don't want Class War running about beating up people in this city, and if you think about it you won't either. The world is violent enough as it is and we don't need any more horror in our lives than is already being provided by big business, big government and organized religion. The world we all want has no room for violence of any kind - physical, social, economic, and environmental. Our world without violence and hate has to start with ourselveves, inside our minds. Then we must start to live the right way - in harmony with each other, with the world ecology, and with ourselves. That means we can't have any stupid strike forces to go around and be violent, or we will become what we despise.

Adam O'Tocle/ 5 Oxford Rd/ Albany, NY 12203

P.S. Hey! Howdy Heather!

Dear MRR,

I've read the last several issues of MRR and I'm glad to see there is still a thriving alternative scene, despite the conservative trend that has a firm control of the mainstream of our country. You can still have fun, be different, dress punk, act punk and do punk things without getting thrown in jail and that's good. It also looks as if segments of the underground movement have gone beyond the generic punk mentality, and see this movement as more than an alternative scene or a social club and are working for change here and abroad and that's real good. I've heard many a song with the word "unity" slipped in or as the whole chorus, but often wondered how any scene with so many different points of view ranging from nationalist skinheads to leftist peace punx could have any unified point of view or purpose.

What I'm really trying to get at is what is <u>that</u> purpose? Boycotting big abusive corporations, supporting animal rights and vegetarianism, questioning authority, not ripping people off, treating everyone with the respect you'd like yourself, taking music, fashion and lifestyles to extremes and trying to be original are all good things that keep a young rebel on course. But then what?

Many of us have figured out capitalism isn't all that fair with its class system, revolting decadence and corporate power structure. But is socialism the answer? I heard from a friend who lived in a socialist Scandanavian country (I can't remember which one) that they have a high suicide rate and people have little to dream about or work towards. Russia and China's communist structure has left them in economic ruins and both have recently looked to the supposed bountiful fruit of capitalism and are letting a little bit of our western economic value structure seep in behind the iron curtain.

I have to guess that somewhere in between capitalism and socialism lies a happy medium. But I don't know specifically what it is or if it could ever exist on this planet, or ever will. What do we as an underground movement stand for? If we ever dream of our values taking over the mainstream what exactly would we propose? Definitely in the US we must socialize our present system to feed the homeless. But how far should we go? Overthrow the system? Smash the state? Socialism like in Scandanavia? Under socialism will there still be excellent independent record companies like Dischord, Alternative Tentacles and Lookout? Will there be any free enterprise allowed? Some? Hell, I don't know. I'd like to know if any MRR readers do have some kind of unified platform that an underground movement could stand behind. I'm wondering cause it's bothering me. I want something to stand for and I really don't know what. So please write me and MRR and tell me if you have any answers to these monstrous questions, because I think it's the most important thing in the world. Peace in our time,

Adam Bregman/ 11338 Joffre St./ LA, CA 90049

MRR,

Bill, Greg and Dave brought out a good point about college radio in issue #73 - it's not what it used to be, and major labels have moved right into the commercial free airwaves. I DJ at a fairly big college station and with the exception of a handful of radio shows, am pretty dismayed with what gets played. Our music director, Helen Wheels, reports to several big trade magazines and even though it happens to others, I can't picture Helen getting blackmailed by some big record company. She'd tell them to bite it. This brings me to one of the points I want to make - music directors can't report albums that the station doesn't receive.

Our station is in an infinite drought which really harms the alternative radio shows and cheats the dedicated listeners. Take issue #74 for instance - your staff reviewed 92 albums, of those 92 albums, our station has received just 9 - a measly 9.8%. Most smaller labels can't afford to mail out albums to all the stations, and similarly, I can't afford to buy every new release even if Blacklist does carry it. Everyone loses - the listeners, the labels, and especially the bands. Somehow, the bigger independent labels have also fallen victim - we haven't gotten anything from Alternative Tentacles in about 8 months and the same holds true for Rock Hotel and others. It really stinks and it's a bitch competing with the big labels that can afford to send albums to anyone and everyone. As for stations selling their promos - it only smells if it's the station's only copy. What's a station going to do with 6 copies of the latest MTX? Giving away doubles is actually a service, becuase they eventually fall into welcome hands. 9.8% sucks moose meat. WFIT is a 24 hour 3000 watt station on the east coast of Florida that needs your vinyl. WFIT/ 150 W. University Blvd/ Melbourne, FL 32901. Ask Helen for mailing lists.

Melmo/ 1000 Abada Ct. #105 Palm Bay, FL 32905

MRR,

I believe that on the second page of your magazine it says "No racist, sexist or fascist material." Yet, you continue to print such material under the column of one "Ace Backwards". Yes, he appears to be quite backwards, and maybe that is his aim, but I thought it was an interesting contradiction.

I read the column to my boyfriend and he was quite offended at the insinuation that he hasn't and possibly can't evolve past the state of CroMagnon man (as stated in issue #71).

Well, here's my own theory. I believe that everything that happened in the past was absolutely necessary for survival at that time. For example, in a time where women were pregnant for most of the time men were the only logical choice as providers. It obviously worked out pretty well, look at us now. But in this world and this time those old attitudes are not only appallingly absolete. They are absolutely oppressive. And not just to women, to everyone. Just because Ace Backwards is adverse to change and, ultimately, to evolution in general doesn't mean feminism is a failure. "Feminism" and the ideas it stands for are a necassary part of human advancement. In ridding ourselves of antiquated ideologies and philosophies such as sexism, racism and fascism we are entering our next stage of developement. Those unable to keep up, like Ace, will follow their ancestors into extinction.

Well, one could go on forever on that topic, but I won't waste any more space venting my opinions to dead ears. Perhaps Ace will write to me, that is, if he's not afraid of "locking horns" with one of those scary, nasty ole women.

And lastly, to the MRR staff, either enforce the "no racist, sexist, or fascist material" phrase throughout the entire magazine or drop it because as it is your making a joke out of it and yourselves. Think about it, if your columnist had discussed a black person in such a derogatory manner no one would have let it pass. Or maybe you would have, somehow it seems likely now. Sincerely,

Ms. Igby

Max RNR,

I know, it's been several months since the sexuality issue came out. But it brought up several topics that are still on my mind. So I'd like to comment. Better late than never, right? Thanks for an interesting issue and a great idea. My only real complaint is that sex wasn't portrayed as a very positive thing. I know, sex can be an ugly, nasty, sleazy business. But with the right attitude and the right person, sex can be a very nice experience.

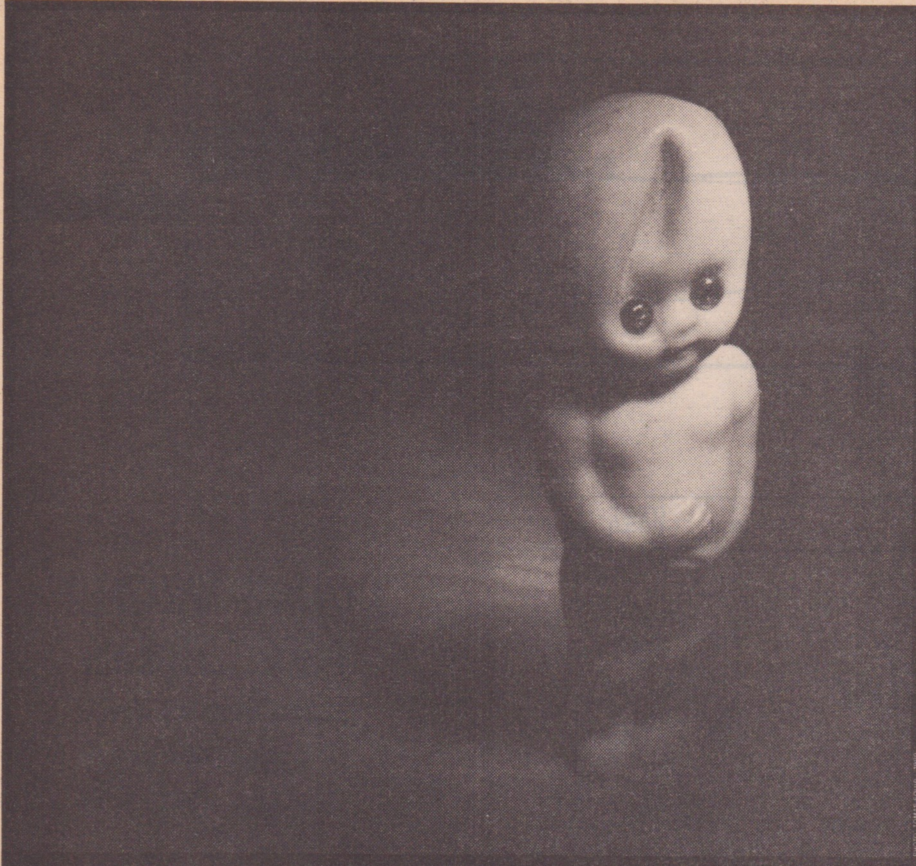
Mz. Lily's column struck the strongest note with me. I found it interesting to hear girls complaining about our scene being too sexless. You're right, punks are probably the most sexless and sexually hung-up people around. But why?

I think that the issue of sexism has gone too far. Both sexist and anti-sexists are to blame for the fucked-up attitude towards sex within the punk scene. I can't speak for everyone's scene, but I've been to several shows throughout the mid-west. And tension between the two sexes is so high that just saying "Hi" to a girl is a traumatic experience for both persons.

Of course, there are many males out there who only want to use you for sex. But not all of us are that shallow. It's pretty depressing to be treated as some kind of rapist just for trying to talk to a girl at a show. Especially when you were only hoping to make a new friend. And if we are physically attracted to you, does that mean that we want to oppress you?

This may be a dangerous statement, but I believe that there are <u>some</u> people within any cause that don't really want true equality because the fight is much more fun than the victory would be.

If we want true equality, we have to learn to see each other as people first. Without the hate and fear.



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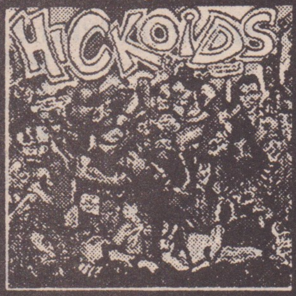

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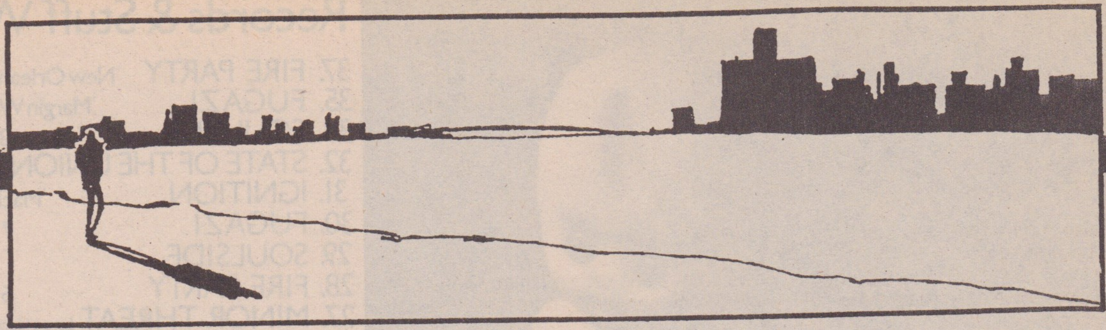

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I've also noticed that some girls who denounce sexism and hero worship become groupies for the touring bands after the show. This isn't a sexist statement or sour grapes. Just an honest observation. I've been to shows as both a band member and a face in the crowd.

I'm not saying, "Let's go back to free love hippy style" but maybe we've gone in the other direction.

There was also a girl in Mz. Lily's column who complained about male punks being "more boring than the average fuck." Maybe they had little chance to get experience or were afraid to do anything that would come off as "too macho".

If we want a healthy sexual attitude, males must learn to see females as equal persons. Females must be careful not to turn it into a "sexist witch hunt".

Oh yeah, I looked up punk in the dictionary and now realize the truth about myself. I'm a fucking stick of wood! Seriously, I have nothing against the homocore movement. Especially if they do positive things such as putting on shows, playing punk on the airwaves, etc. Maybe I don't understand because I'm not gay. I mean if I were into golden showers, I doubt if I would call myself a "piss punk." I thought unity meant everyone together despite minor differences. Oh well, like I said I'm not gay so I really don't know what they may be going through. I just don't see why someone's special sexuality should be a big issue in the punk community.

My only real complaint is that maybe they take too much credit. Many readers of Max RNR may be too young to clearly remember the '77 punk movement; as an "old-timer" I do. I really don't remember it starting as a "gay movement". It's just that it was o.k. to be blatantly sexual no matter what your preference.

People should have the right to porno as long is no one is hurt (like children). Many male punks out there may enjoy seeing erotic pictures of female punks. But as we all know, if someone were to put out a "straight" version of JD's, they would be nailed to a cross in a minute. I'm not putting down gays, women or anyone. I'm just saying our sexual values may be a little screwed up.

Before I close I'd like to say that my favorite part of Max RNR is Ace Backward's cartoons and the columns. Especially: Lawrence Livermore, Tim Yo Mama, and Mykel Board. Yes, you heard me right. Mykel's great! Doesn't anyone have a sense of humor any more? When you scream about him you're just giving what he wants. He's playing off your lack of humor and you eat it up. Who's the real fool, you or him??

Anyhow, thanks for your hard work, dedication and determination. You bring us all together. You are unity!! Sorry shitworkers, I have no typewriter and can't type anyway. I'll learn someday, I promise. Tied to the jellyfish,
Warren Peace, stranded in Iowa

Dear MRR,

I'm writing in response to a letter written by Steve Sleazak issue #74.

On the last paragraph of his fucking letter (suitable don't you think?) he whined that it's hard to find a female into "sexperimenting".

He says that society has bombarded us with so-called morals and ethics...(give me a break, what does that have to do with sexperimenting?!) Then he seems to reminisce his ex, Michelle who was "the only true sexperimenting DAME he has ever known" - which makes me wonder...was that all their relationship (if that's what it was) was based on?...and lo and behold yes MRR readers - no matter how SLEAZY AND EASY she's gotten ever since (hint of jealosy?...) he wants her back! (But to the contrary) he's looking for any radical sex GIRLIES out there...(A touch of sexism to boot?) Hmmm, in any case, I wouldn't sexperiment much less fuck the bastard...He'll screw anything that sexperiments... In other words, he's a sleaze bag himself. Sorry, Steve,
Venetia/ 266 Mortimer Ave/ Toronto, Ont., M4J-2C7/ Canada

Max R&R,

I was lying in bed tonight and the late night news comes on. The first thing I see is "Anarchist violence in Berkeley", and then it goes on and describes the situation. Suddenly I'm overtaken by several emotions, all the while these scenes are flashed to me on my black and white TV.

The first feeling I had was "My god, what's happening? I thought we were supposed to handle these things better than the 'authority' or 'government' did. Those stupid anarchists!" But then I realized that I was reacting as any Joe-Shmoe at home would do who wasn't even exposed to underground or dissident culture.

So then I thought "Well, hell! It's about time! We've had our heads kicked in and our teeth knocked loose for ten years now - by people trying to destroy any non-conformist culture. A dog constantly beaten will eventually bite back, maybe it's about time..."

But is this reaction any better than the cop with the bloody riot stick? I know the crap TV news won't tell the truth, or the papers, so I'm relying on the underground to get the total picture. I hope all at Max R&R will tell me what really happened.

I don't know why I wrote this, maybe it's because I'm all keyed up with no release. I hope someone is as confused as I am! Anyway, keep yourselves free and say hello to all at Christ on Parade! Your mag is a great piece of work - keep it up.
Lyle Stewart/ Tahoe City, CA

Dear Punx and Skins,

Having watched the endless "good skin vs. bad skin vs. good punk" debate go on for many months now, I ve decided to send my first (and hopefully last) letter on the subject.

I think that some of the anti-nazi skinheads and punks out there might be interested in knowing about two nazi operations that pretend to be non-nazi so that they can make money off of the non-nazi underground scene.

The first is a Canadian company, IXL. IXL has stores in at least two Canadian cities, Toronto and Montreal. IXL sells skinhead paraphanelia (bombers and Docs) and, so as to make profits off of the non-nazi skinhead scene, doesn't make its nazi leanings well known to the unconverted. However, at least in Montreal, if you are known as a nazi sympathiser you can procure white power oi! music, Canada Awake fanzine (a fascist rag produced by Mark Bower and Alaric Jackson of Cross, a nazi oi! band) and who knows what else. Jackson (of Cross and Canada Awake) works at Montreal's IXL, and claims that his parents own the company. Jackson (home phone #: 514-499-1310) is the leader of United Skinheads of Montreal, a self-styled "white pride organisation" which has been implicated in attacks on Black youths in the Montreal subways. He periodically visits New York City to meet with nazis there, and flew to England where he met Ian Stuart. He, Mark Bower (of Ottawa) and the rest of their entourage recently went to the nazi "Save Our Canada Day Festival" on July Ist (Canada Day) which was organized by John Beatty, an ex-leader of the Canadian Nazi Party. Enough said.

The second is SLAW PROD in San Bernandino. SLAW PROD does not always seem neo-nazi at first glance, when they approach you and your band to play out in San Bernandino. But SLAW PROD is a neo-nazi organisation with links to White Aryan Resistance (WAR). In the San Bernandino area these scum hold nazi rallies. On May I5th nazi skins beat up 3 Black women in Anaheim. On May 30th 2 ska skin homes were attacked with bricks by nazi skins in La Habra and Garden Grove. All of these incidents can be blamed on WARSKINS, with which SLAW PROD seems to be affiliated.

For anyone who is pissed off at SLAW PROD or WARSKINS , complaints can be made to WARSKINS 2nd leader, Ludwig. He can be reached at 714-526-1273 or 714-534-0915 or write to him with love at 13388 Taft, Garden Grove, California.

This information was brought to you by myself and "The Resistance".
Anonyme

Dear MRR and Readers,

I've got a few things to discuss in this letter so if you can help please do.

1) In responce to Shawn Gerard's letter in Issue #74 where he says and I quote, "you've (MRR) been putting down skins for the longest time, printing all kinds of negative hype to get people against us even more".

Well, Shawn most, all of the material in MRR that I have seen putting down skins has been about Nazi skins. They should be put down, don't you agree? Common people can't tell the difference between a nazi skin and a real skin, they need to be more aware and this is a good way to make them notice. Look at your TV and see who is marching with the Nazi party and the KKK, it's not the boy scouts. Well, ok? This is nothing personal against you unless you take it that way. This was just a response to you accusation.

2) Bands - does Atlanta have such a bad reputation with violence at shows that you avoid it? Or can you not find any numbers? I'm curious, bands play Alabama and Florida and then skip Atlanta, GA? What's the deal? If you need to find out about Atlanta gigs you can contact me.

3) If we leave GG Allin alone, won't he go away? Farewell,
Allan Ross/ 2585 Spring Dr/ Smyrna, GA 30080

P.S. Looking for 7 Seconds "Skins Brains, Guts" and "X" on Dangerhouse.

Dear MRR,

I'm writing to inform you and anyone who gives a flying fuck about the rapid descent of the Detroit area scene. I don't see too many shows because the cost is ridiculous. 7 (count 'em) S-E-V-E-N DOLLARS for 3 local bands. The shows are at a bar in Detroit and are all all-ages. But come on! The price? Next, the scene is now dominated with skinheads - well, pseudo skins. I've met one cool skin who was anti-racist. The rest of the deviations of the skinhead movement are nazis. One of my friends (who is black) was beaten up by a bunch of them at a show (which I couldn't make it to.) I was fucked with in the pit when Slapshot played by a handful of boneheads (they didn't like the "Nazi Punks Fuck Off" button on my beret.) But I didn't go running in fear of the big bad skinheads. Must have ruined their weekend. I used to be a skin, a true non-nazi skin, but dropped it and went back to punk because the whole skinhead thing has gotten too trendy and I got sick of being labeled a racist (thanks to Geraldo). I'm sick of everyone cowering in the shadow of these dipfucks. They start shit, you return the favor. Even though it will mean suicide in most cases, I'm ready to face it now. I might sound like I'm on a macho ego trip - so let me correct you. I'm sick of them. When you're sick of something, you don't cater to it. I've rarely fought and I'm ready to get my ass kicked, but hey - it's for a cause.

Patriotism. Remember when anarchy and

punk were arm-in-arm? Well the patriots are in abundance here. Most of the nazis are the patriots for a "free" country. Gee, "white democracy" sounds a tad bit contradictory to me, wouldn't you agree? A great local band rumored to be communist is now bearing the brunt of patriotic backlash. I don't know if they're really communist, but they question the system and to the patriot that's "commie".

I'm not anarchist or communist, I'm for democracy, minus the corruption and flag waving bullshit. I have a band which I sing for, Positively Negative, who's been around for a while (under a different name). We've been idle for about a half a year (not playing shows) mainly because of the scene. We're going to break back into the scene this summer, also a possible trip to nearby Canada for some shows. We have a demo out - it's $4.00 ppd. and comes with an 11 page lyric book. (I just had to plug it - sorry.) Well, this letter was supposed to be short - but I got carried away, so I'll end it. Happy trails! Write to:
Eric LaCombe/ 31529 Tyler/ Wayne, MI 48184

MRR and Readers,

I'm a "straight-edger", yeah, yeah, I know groan, groan. The ongoing struggle between straightedgers and everybody else. Gimme a break. Just as there are "butthead straightedgers" so too are there "butthead punks" and "butthead skins" and "butthead cops" and "butthead politicians". It doesn't matter what the crowd "label" is, there are always going to be those people who fuck it up for everybody else. Dave from Sockeye told us a story in issue #75 that is just one of thousands. There are always going to be those people who feel they are superior to others because of their ideals, muscles, brains, money, position, etc. So what do we do? We write in to MRR and complain about this individual, that band, or those distributors. Maybe this helps in certain circumstances. Maybe the bands like Confront or Ohio's Die Hard will see Dave's letter and realize that they're being idiots. That they are betraying those very ideals they proselytize (ie unity, open-mindedness, etc.). Lawrence Livermore was justified to a certian extent when he compared straight-edgers to religious fanatics. Some of them do run off at the mouth and try to force their ideals on others. So what do we do? Those SE-ers who are sick of being looked down on because of the infantile actions of their brethen (religious...get it? ah! ha! sorry...) should do something about it. Is somebody at a show is getting a little heavy-handed with his ideals, then call him on it. Don't just write a letter to MRR whining about how everybody is slagging straightedgers. To use the cliche "take a stand." Thanks for the time.
A. Tascha Lammé-Cussen c/o United Straight Edge Coalition, PO Box 652, Higganum, CT 06441

Afterthought: Why do you think Ian won't associate with the SE crowd?

Dear MRR,

So what gives?? No one has any opinions about sex? I thought everyone had opinions about sex. whether they were active or not, randy little goats or just counting the dust mousies on the floor. Or were all the articles merely stating truisms, the obvious truths that all cool people are aware of? What better way, though, to cut to the quick at what is wrong with society than to see how we all, deviants included, deal with sex. The politics of sex, the aesthetics, give and take male/female roles, the repression of "deviant" behavior, the capacity to love instead of hate, the ability to simply enjoy.........it's all there. Contradictions and the schizoid nature of this society become evident right away with even a casual glance.

I especially liked what G.B. Jones and Bruce La Bruce had to say. Lots of righteous stuff there, brothers, sisters. Let's catch the homophobes in the act of hate! Hurray for Tom Jennings on this side of the continent. And I found the articles on Annie Sprinkle, Peep Show Punks, Miz Lily and by Jennifer Blowdryer to all be quite profound, especially when taken together. Some very interesting, revealing material there. For once, that is, something that is not done nearly enough, there was a deeper look into what all this sex business$$ and the lame sexual/loving habits of too many is doing to our poor, tiny little minds.

You know, it all seems simple in some ways,.....why not just find some love or just a bit of instant sex if that's all there is, or a warm, friendly body if you can,...look at the stars, smell the asphalt and enjoy. Enjoy!! What is all this mental anguish and fuss over porno, "sexual politics". rights in the bedroom, etc. It should be simple, right? The birds and the bees do it and all that stuff. Where do all the difficulties come from, why so much pain, so many or just too many bitter, lonely people?

Hell, it's easy....easier to suffer and hurt people than to love and be loved. Why? I don't know, just is. "Hey buddy, get any?" Yeah, why don't you ask the poor tramp if he got any. Ask your mom and dad when they "got some". Ask your overworked and with three kids sister when she had a good orgasm and lost herself completely for a few blissful seconds. Ask the Viet vet who is mumbling to himself when he last loved someone and didn't hurt them in the same agonizing breath. (Not that there are not a lot of Viet vets living productive, happy lives) go on,....Ask!

Not such a fun subject any more, is it? Some people aren't getting enough food, so of course they aren't "getting any'....or at least anything worthwhile. So how is it that even well fed, well educated fools with nice complextions minds and in the midst of their "salad days" still manage to mess up their minds and fail to reap the joys of sex and love like they should or could?? Why this layer of grim, nuevo celibacy? Why do some resign themselves to less,... to just glossy porn pictures or a few heated seconds a couple nights a week if even that?

Porno, pornography, smut, fuck mags, skin flicks,....or "erotica" if you prefer,.....it could be, might be,....there are exceptions and noted. Maybe some women, even in the mainstream sex biz, like it,....sure, why couldn't it all have its moments. And what is shown in all those glossy mags that isn't done in real life, at least to a large extent, boring lipstick and mandatory high heels aside,.....it still comes down to just plain intercourse and a view of a naked body.

Could they be erotic? Sure,....sure they could. Any one picture, any one person dancing on a stage, even in front of a somber crowd, taken at a moments glance,.....well, what's obscene or bad about it?? Nothing! It's not the nudity, not even the silly cliche dance. There is nothing wrong with celebrating human sexuality, living it, even in the open, in public sometimes, sure, why not. Why not?? But the repetition is there, the same hair and looks, the same mainstream aesthetic,...boring after a while,.....and why is it so quiet? If we should celebrate this thing called human sexuality, why aren't people cheering? Where are the smiles that you might expect. But no,....they are somber, earnest,... this seems so serious to the guys in the audience, and even the women on stage. The marines down front seem to like it,.....they seem happy,...but not enough of the rest are.

How is it that sexless middle men have come to control and shape the idea of sex as an industry? It's that evil bastard dollar,......no freedom when it dominates. Madam X and Madame Y are there for the money. Why the men, why are they there? Aint they got better things to do? Or does this fill their need? Economics warp this subject for the women,....how does it affect the men watching, aren't they playing a bad, nasty game with themselves that puts them in a vulnerable position too? Again, if it's all so simple, Mykel, Eugene, why aren't there more smiling faces? Are these images really the best that can be done in the name of sexual freedom and enjoyment?

Sure, we could burn the dumps down. Just thinking of the shitty place of women in society, just for a fraction of a sec, should muster enough anger for this. Such a response is understandable, even healthy I would say. And a bit of dogmatic rhetoric by "feminists" in this direction could be excused. I don't blame them. Sorry Mykel, sorry Eugene. But you see it's not just the mag under the bed, it's not just any one dancer or image by itself. At any single instant I'd freely admit that it was/could be sexy,...sure. But when it's a slow, dull, stupid industry,.....when the dollar rules,...then it becomes"fast food". In its entirety it becomes sad, a poor substitute that isn't really a substitute for, for .....something better. Can't there just be something better? It all goes beyond any academic arguements, feminist tracts on object/subject voyeurism, etc. I mean,....is this a good way to meet a need, a passion or ache or lust,...it's barely a piss poor distraction for a second. Come on man! Got to be better, got to be better.

If you burn down the strip joints, you will have to replace them. And I do not mean with some flower shop or some bead shop. Those places might fill a need for some without really filling anything, people go there for a reason and it may be more serious than you realize. Are you ready to face all that need?

And what are people's needs here? What is the goddamned recommended daily allowance of love and sex that one needs?? Is it the same for everyone? How many of us do without or with simply less, for whatever reason? What's fair? When do we start to do serious damage to ourselves when we play too many games,.... do without for too long,...I mean, it's not just intercourse anymore, is it,.... it's much, much, much more.

Oh, but you see, I've gottin too serious. Sorry Mykel, Eugene. I've gotten muddled, my problem, didn't mean to be a downer. To end on an up note,.... You want to know something? I'd like to be a barker on Broadway, just for a night. You know, calling out whitty ditties like some carnival character from a Tom Waits song, ...ode to the Hungry I, the Garden of Eden, the Casbah, the Condor, and Big Al's, ...going by the wayside,.....more and more videos now, don't you know. "Hey buddy, got somethin here that will make you harder than Chinese algebra.".

Ah, the peep show lure, how quaint and old fashioned,....such an old lie.
Bob Something/ 712 Big Foot Ct/ Fremont, CA 94539

Dear MRR,

It's Russ Forster from Spongetunnel again, re-clarifying my views on the East Coast "straight-edge" scene in light of stuff written by Tim Yohannan and one Roger J. Macedo from Los Angeles in recent MRRs. A few brief points:

1) I am in complete agreement with Tim Y's views on the subject, stated eloquently in MRR #73.

2) I have no qualms with "straight-edge philosophy" as Mr. Macedo suggests in his reply to me in MRR #74. In fact, I don't drink or use drugs myself and am a happier person for it. It's when "straight-edge" becomes an excuse for money mongering and mindless macho posturing that I feel it's time for a change.

3) Responses I have received to my origi-

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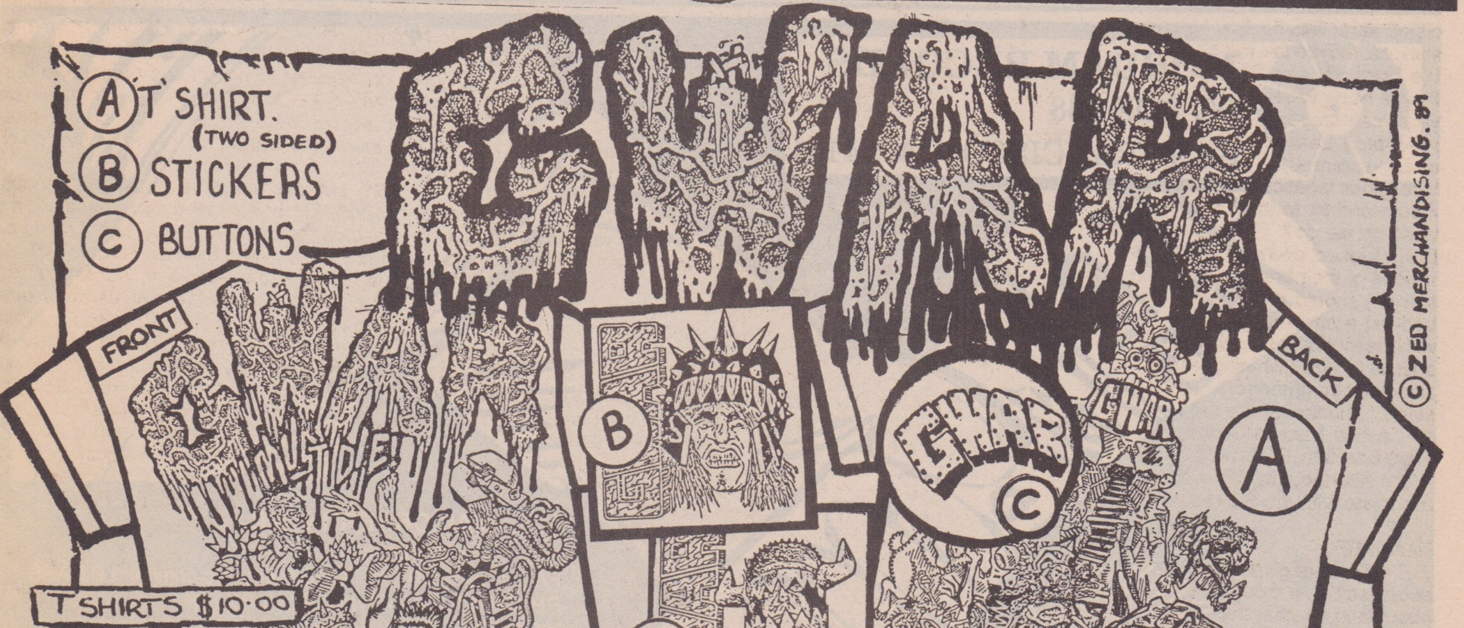

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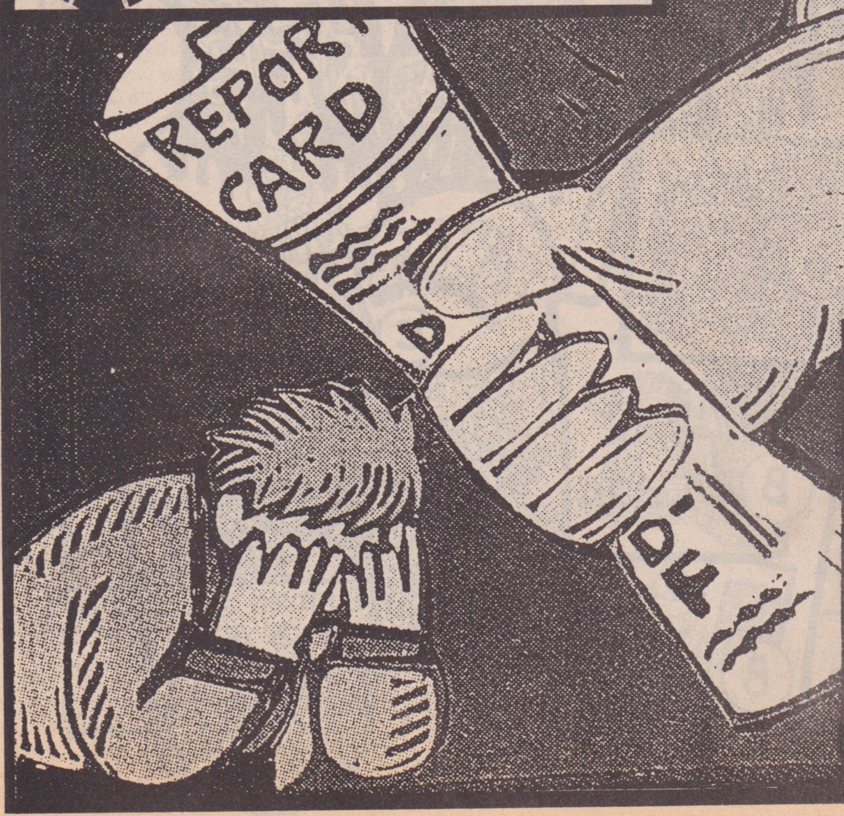

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nal letter in MRR #72 have been running about 5 to 1 in favor of my complaints. Further, every single woman who has written me has said that she feels left out of the boy's club that almost every "straight-edge" scene has become. Mr. Macedo is the only one who suggested that I didn't know what I was talking about, and he's not even from the East Coast!

4) It irks me to no end that bands like Dissent, Dead Silence, and Soul Side, who are at least as powerful musically as any "straight-edge" band I've heard and much more powerful lyrically, sell a tiny percentage of the records Youth of Today does. Has punk become one fashion-trend-bandwagon after another? I wish I could say no, but the sudden proliferation of "Just Say No" skinheads who want to kick my ass because of my long hair makes me think again.

5) Why don't "straight-edge" gurus like Youth of Today put their money where their mouths are and organize a benefit concert or record to raise money for homeless or social justice organizations, or for Alcoholics Anonymous for that matter? Then they could be working in a real way to combat the forces perpetuating the drug culture they sing against. I bet few "straight-edgers" have the State of the Union compilation recently released on Dischord Records to benefit organizations working for positive social change, but I see a lot more good coming from that one record than the endless calls for "unity" and "friendship" that have become a "straight-edge" cliche.

I call 'em as I see 'em, and I just have not seen all the truth and beauty that Mr Macedo suggests is inherently "straight-edge." I hope that he is successful in creating a group pushing for positive social change, and I hope that his efforts don't degenerate into another meaningless punk trend.

F. R. Forster/ PO Box 14182/ Chicago, IL

Dear MRR and beloved readers:

I am writing in response to the lack of responses on the "sexuality" issue. Your brief little note at the end of the letters section in #74 inspired me.

First off, the "sexuality" issue was the ultimate "kick rear" thing to come along in quite a while. It was hot, steamy, mind-bending, thought provoking and most of all boner-poppin'! It's no surprise to me that you received so few responses. I think most of us are uptight in one way or another about sexuality. We're kinda trapped in our own little closet, be it homos or heteros. How many of you guys (heteros) have ever had some sort of feeling or curiosity about the same sex? Come on be honest to yourself. Have you ever wondered what it would be like, just once?

How many of you readers out there know any dykes/homos/bis? Probably few of you do know any who are open about it, but what about those who aren't open? Your best friend could be a homo/bi/dyke. Your favorite band or band members could be. Your brothers/sisters mom or dad could be. The possibilities are unlimited. BELIEVE ME it's possible. If you don't know any, try to get to know one. You could have a lot in common with one or two of them. They're just like you in most cases, well not really, but still dykes/ homos/bis are people too.

It would be really swell, awesome, cool, if various factions of the scene could not only fight racism, but sexism and homophobia as well. I ask you fairly "What is the difference between hating someone because of the color of their skin and hating someone because of their sexual orientation?" There is no difference. I see it as just the same blind unreasonable hatred towards someone different from yourself. Besides, I wouldn't doubt there being at least a couple of gay/bi skins in those various factions. Most likely they would be homophobic homos. That my friends is another possibility, a very ugly form of self-hatred.

Another thing, I put countless classifieds in countless zines (actually only 3), the response nation wide was OK, but from Minnesota I only got two. That's fuckin' ridiculous! I didn't put those ads out just to get laid, I put them out in hopes of getting responses from persons similar to me. Someone who I can share feelings, opinions, experiences, emotions, etc. etc. with as well as have a good time.

I encourage individuals from the Minnesota area to write me. Break your cliques, make a new friend, broaden your horizons. Knowing me doesn't make you queer. Are you that uptight about sex? Are you all just a bunch of fuckin' sheep? Homos and heteros unite, well at least try to get to know each other. Remember, don't knock it 'til you've tried it. Who's sexier? Mykel Board or Jennifer Blowdryer? Send all letter bombs, complaints, pissed-off letters, and dead animal parts to:

Pat/ PO Box 33262/ Minneapolis, MN 55433

Dear MRR and readers:

Mykel Board is absolutely right. Rape is a crime of violence above all. It is an act of violent assault that our society brutally eroticizes and fantasizes as sex. Mykel's vision that being raped is no different than being hit in the head with a brick, however, is falsely obscuring the crime of rape for what it really is: an expression of society's devaluation and hatred of women.

First off, rape is not "a crime of violence by one individual against another." Rape is a crime of violence by men against women. And for those of you prone to interject here with the revelation, "men get raped too!" don't kid yourself. Look at which gender is doing the raping in both cases. This is the reason why, although rape is above all a crime of violence, we cannot view it wholly separate from its sexual expression. Andrea Dworkin is wrong in saying that all heterosexual sex is rape, but she is right on in noticing that heterosexual sex is a paradigm for male domination of women, and that this domination is reinforced daily—make that every six minutes in the US.

Of course, if a man rapes a woman the woman should, in theory, feel no more shame than if she's hit over the head with a lead pipe. But this is where Mykel overlooks a crucial reality of the situation: the whole point of the violent assault of rape is to make women feel shameful, weak and submissive. When a man rapes a woman, he's effectively saying, "I have the right to invade your most personal inner privacy. Because you are alone, or because you left your bedroom window open on a hot summer night, I can come in and force you, knowing I'm acting against your will, to engage in an intimate act with me, simply because I'm a man and you're a woman and I can overpower you."

Sure, rape is not the only form of violence that is fueled by sexism, but it's the only one that is per se, by the very nature of its male-female construction, a violent act of sexism. Your basic, garden-variety stabbing, bashing or shooting is usually the result of some incentive—money, drugs, etc.—which is separate from the victim's identity as a human being. But women are raped because they can be, or society tells us they can, because in this society rapability is a feature of femaleness. I suppose bashing someone because of their race is a similar form of violence, but even then such violence is not racially exclusive, as rape is sexually exclusive. Perhaps lynching, a violent crime that historically is reserved for Blacks, simply because they're Black, is more analagous. I bet Mykel wouldn't equate lynching with being hit over the head with a lead pipe.

Which is why his argument begins to fall apart fairly quickly. Mykel begins vehemently separating rape from any of its societally sexualized elements, then suggests that if society had a more positive attitude about sex, forced penile penetration would be more preferable than being stabbed with a knife. I don't get it. If rape has nothing at all to do with sex, as Mykel says, how will a less shameful attitude about sex make rape less traumatic? His statement comes dangerously close to echoing the familiar, "if you can't stop it, just lie back and enjoy it" myth about rape.

Even if our society did not breed hangups about sex, rape would still be a violent intrusion of one's personal existence, because sex is special, at least to the extent that there are people you can do it with (people who consent) and people you can't do it with (people who do not consent). When someone whacks you with a brick, it's violating you personally, but not through a method that you might want to perform in the future, such as sexual intercourse. Even if you don't have any hangups about sex, the experience of rape will remain sexually violent, and as long as men are trained not to see woman as unrapable humans in the first place, no elimination of society's hangups about sex are going to eliminate rape or even make it less likely to occur.

The emotional baggage that Mykel is so gallantly trying to lighten is baggage which, though carried by us all, is primarily shouldered by women. Since the dawn of "civilization," women have been scapegoats for male actions, channels for male emotions, and the sole bearers of responsibility for male sexuality. Trying to define rape as an act of violence completely separate from its sexual symbolism will do zip unless we change how men are brought up to view women and how women are brought up to view themselves.

Nothing "causes" rape, because rape is completely woven into the fabric of our society and legitimized as an unfortunate but completely unavoidable by-product of normal male sexuality. We rightly call it an act of pure violence but this does not conveniently erase its sexual expression.

If rape is a violent assault completely separate from sexual expression, why are the details of a woman's clothing still viable evidence in defending a rapist? If rape has nothing to do with sex, why did a friend of one of the boys arrested for gang raping a jogger in New York City comment "he doesn't need to rape nobody, he's got a girlfriend"? If being raped is no different than being mugged, why do many states still not recognize marital rape? If rape is an act of violent assault indistinct from being punched in the face, why are Arabic Muslim women still forced to veil themselves to avoid "provoking" men? We may call these things myths or wrong assumptions to have about rape, but it does not eliminate the fact that they exist, and they exist to keep women submissive to men. Until we come to terms with this, separating rape from its sexual overtones or eliminating our hangups about sex will do as much to stop rape as pissing in a jar will to stop drug abuse.

No, pornography does not "cause" rape, it is just one of the many exemplary aspects of a male-dominated society that sees women not as individuals but as life-support systems for cunts. Men have always defined, continue to define, and become irrationaly violent at the prospect of not defining what sex means in this culture (Mykel himself exemplifies this beautifully, by his conclusion that feminism causes rape because it makes men angry—what is that supposed to be, a threat? "Shut up or we'll rape you more"?).

The male sexual experience is the accepted "norm" in our society, and much of this collective male sexual experience includes gaining a masculine identity through the sexual conquest and subjugation of women. If no one knows

what I am talking about, I suggest you refer back to Mykel's column in the MRR women's issue about a year ago. Mykel brilliantly elaborated on the gulf between the male and female sexual experience, whereby fucking is not only a natural function of human existence but, in the case of males, an all-encompassing obsession that determines the level of self-confidence and status of males. I don't know how accurate Mykel's estimate is, that 90 percent of all males are "garbage pickers" who will fuck anything, anytime, anywhere, but the basic tone of the column is that, hey, we're boys—we need sex all the time and there's nothing anybody can do about it and if you don't want sex when we want it you're abnormal. It's this attitude—that the male experience is the norm and that (ironically) no other point of view exists or if it does, it's wrong—I find more dangerous than pornography itself. Because men dominate society, they do not have to pay much attention to women's opinions or the realities of women's live But women have to analyze male behavior all the time, because we have learned that male violence will inevitably be played out on us.

Pornography does not cause rape, but it supports the social atmosphere which implies that women are created only for male pleasure, which makes it possible for men to simply misconstrue the violence of rape, as Mykel points out, as well as to fantasize about, plan and commit rape. Men define porn as erotic because men define erotic. In a society of equals, what we now call porn would pose no threat to either sex. But if you can't see the similarities between porn and rape and the connections to how men are raised to view women and how women are raised to view themselves, you are basically glossing over a lot of the realities of the world.

I am against banning porn because it won't do any good, it's only a symptom of the frighteningly larger real problem. Porn as we know it will "die out" when, as a culture, we decide it is humanly degrading stereotype of women, the same as the "little black Sambo" restaraunts died out because they were perpetrating humanly degrading stereotypes of Blacks. At the same time, I refuse to call porn harmless, just as I refuse to pretend rape is an act of violence on the same par as being hit with a baseball bat because somebody wants my wallet. Being mugged does not keep you captive for hours in your own home and stick its prick up your ass. Rape is not the same thing—rape is premeditated, methodological torture with a distinct goal: the domination and control of women.

We need to learn to view rape as something as abhorrent and unthinkable as cannibalism. But we won't until we stop institutionalizing and tolerating sexism. We need to realize the problem before we can work on it, but the more typical response seems to be just to ignore it and pretend it doesn't exist anymore: that way, everything stays comfortable and secure for those in control of the system.

Most men who I've discussed rape with become angry at the assumption that they could be rapists. All men are not rapists, but a woman who has been raped has learned to fear half the human race. This is wrong, but the burden of proof shouldn't be on her to overcome her fear. The burden of proof is on men to prove that they aren't rapists. Women need to learn to defend themselves and fight the assumption that they're inherently weak and submissive and need men to supplement their identities. Maybe when the first few rapists are castrated or killed by angry women, then men will start to take women more seriously, search out alternative views of the world and themselves, and learn to live without their huge sex-supported egos.

Thank you for your time. I'd like to leave my name and adress for responses, but I don't trust a lot of people, especially men, anymore. A male stranger raped me once, but I continue to value and protect my choice to live alone.

Ursula/ Colorado Springs, CO

P.S. I wanted to add that I'm impressed with the way MRR's going - I've been in the HC scene for about 6 years now, and maybe it's just my aged impression but it seems like the scene is getting a lot more politically and socially aware, and is working to change things from a grass-root level, instead of the "fuck-authority-let's-get-drunk attitude I remember from my youth. I applaud MRR for encouraging and supporting positive change.

MRR-

I would like to respond to a comment made by Mr. Livermore in his column in issue #74. In said column, which dealt with legalization of drugs, he included straight-edgers with religious zealots as part of the problem. While I do believe that religious zealots could be part of the problem since they have many organized efforts and are listened to by Congress and the media, I think it was an unfair generalization to include straight-edgers in this same category.

While I don't claim to speak for all S.E. kids, or even a majority, I am straight and I agree with Mr. Livermore that legalizing drugs would have more positive effects on our society than negative. I won't go into all of details as to why I believe that, as Mr. Livermore does a good job of explaining that in his column. However, I will explain how I can believe this as a S.E. person. Most importantly, the decision not to use drugs only means something if it comes from within. Trying to force people to be straight does about as much good as trying to force people to honor the American flag. The mistaken belief that making something legal makes it more appealing is easily shattered when you consider if anybody ever decided not to take drugs because they were illegal. Furthermore, there are plenty of abused legal substances already.

I must confess that I can see how Mr. Livermore could come to such a conclusion about S.E. kids. I believe that some S.E. kids, like most people in general, are mindless sheep who have never had an original thought in their lives. However, I also believe that doing the right thing for the wrong reason is better than doing nothing at all. I stand by my conviction that including S.E. kids with religious zealots was unfair and unrealistic.

On the subject of a constitutional amendment to protect the American flag from desecration; I would hope that everybody reading this is already mad as hell and ready to fight to keep our first amendment rights of free expression from being infringed upon. It is important to remember that the flag is a symbol of the rights we have as Americans. Those rights include the right to free expression, and burning the flag if we so desire. What some fanatical patriots don't seem to understand is that if the flag gets burned, it is only the symbol of our rights that is destroyed. But if a constitutional amendment to protect the flag is passed, one of the rights that is symbolized by the flag is destroyed. What's more important to you, a symbol or what it stands for? Fight government oppression! Fight stupidity!

Tom Stoll, 6004 Indian Trail/ Sylvania, OH 43560

P.S. MORAL EDGE fanzine is available for #1 from above address.

Dear Maximum RockNRoll,

This letter is an explanation to your readers and an open letter and response to a letter from Rich Alvarez, MRR of August. I write as a representitve and director at KXLU radio station in Los Angeles, a college station. Many of our staff were upset to see Rich associate his viewpoints with our address. It's true that Rich is a DJ and also a director at the station but there is no excuse for him to use the station address in <u>any</u> type of association with his personal attacks on other people. I, and other people at the station found Rich's letter to be unintellegent and homophobic in its language choice. Rich, however sarcastic your letter was intended to be, it didn't come off so funny to us here at the radio station. Furthermore we feel you can't even attack someone with any kind of authority concerning the "hard life of the real world" when you yourself live within the protective environment of college. Rich, you have another address, please use it if you're going to write any future slags. For me personally, Rich's letter was just another example of someone picking on someone weaker than them (in their opinion), which in this case was Jeremy Piper.

KXLU has in the past and continues to use Maximum RnR as an information source on new bands and records. I can honestly say there are some records that would have never gotten played had we not heard about them first in MRR. KXLU wants to support the punk and alternative music scene in any way we can but we will never let our station be associated with hateful opinions such as Rich's. I hope I have cleared the air somewhat for you the readers, but feel free to write to my home address or the station if there are any further concerns.

Tomas Palermo/ station address: KXLU/ 7101 80th St/ Los Angeles, CA 90045. Home address: Tomas Palermo/ 8654 Falmouth #11/ Playa Del Rey, CA 90293

Dear MRR,

I don't exactly know what format these letters are supposed to be in, as I've never written to your respectable mag before and I don't have a computer. So this is just going to have to do. I will feel really bad if this is all wrong and I just wasted my time for nothing. But oh, well.

Riding on the Greyhound bus from Madison, Wisconsin to San Francisco, California Vietnamese family of eight or nine are in a few seats near the front, and the little kids keep running down the aisle and locking themselves in the bathroom. I'm sitting in the back, the smoking section, listening to Black Sabbath and being tripped out as only three day bus rides can trip one out. I started thinking about gruesome things, like throwing the little screaming children into a corn thresher and choppin them up in under three seconds so they would shut the fuck up. Just turn them into "flesh pies" like in China- tanks versus human bodies June 3. Of course something like that would <u>never</u> happen in America, not the land of the free. Nah, we're the good ol' U.S. of A.- the government would agree to negotiate with the people, to cooperate and share power and boycott South Africa, stop funding countless wars in countless countries, stop promoting starvation through multinational conglomerates, stop starvation and homelessness in America, bust corrupt politicians instead of little coke dealers in other parts of the world like Oakland, CA... Nah, they'd probably gun us down make us into flesh pies drop the bomb so one single man or woman couldn't stop 15 tanks.

Protect their federal white bread white skin white powdered asses, keeping the whole thing out of the international headlines while the National Guard drops tear gas on university students and Bush orders martial law. What's going on in this country that we can sit on our lazy rear ends and smoke cigarettes (or whatever) as the number of homeless persons goes up and up and up, the number of children who are malnourished and poorly educated rises while a woman's right to control her own goddamned genitals is being challenged, and the government that we suppos-

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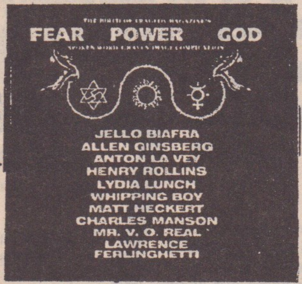

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edly "elected" is (supposedly) managing our economy through the noses of yuppies and the pipes of the poor! We don't even know what the dude in Central or South America looks like, but he can't be too different from anyone we know, except he grows cocaine to be "smuggled" into the U.S. Otherwise he and his family would starve. Man, it's great to buy coke and know you're helping to perpetuate the chain of power, control, oppression and imperialism. Getting lost on a tangent- this letter was supposed to be about China- but when you ride across the country on a Greyhound bus and see how incredibly beautiful it is and how incredibly ugly at the same time, and you see that most of the ugly things are due to human beings and selfishly realize that perhaps it is to our advantage that we inevitably destroy ourselves. Because we're either going to ruin the air or water or ourselves, but whichever comes first, the others come too. Going between sleep and waking, cramped into a scratchy seat on a Greyhound, listening to Black Sabbath- and I am ashamed of my species and how much damage we have done despite how truly weak we really are. I'm not really sure of the point of this letter, I guess I just hope people don't accept everything at face value. I just turned 20, and I'm not all that happy to say that I've never been so cynical and skeptical and ashamed of what I'm forced to be a part of. It's the beginning of another 20 years for me (maybe!), and I'm scared. I don't want to ever have to try to justify any of this to my grandchildren, unless I'm part of the revolution and have something to be proud of human beings for. But otherwise, maybe I'll just keep getting on Greyhound buses across the country, until all the fuel runs out, the hole sucks us all out, or everything is blown up. Yeah. And have a nice day.

Siobhan King/ 2315 Dwight Way/ Berkeley, CA 94704

Dear MRR,

First off all I would like to say is that your magazine is really great. Just to say that is not the reason for my writing. I'm writing in because to me there is something really "dangerous" happening in the hardcore scene.

Lately it seems to be quiet normal to offer some "wanted" records for top dollars. I have seen the most ridiculous amounts asked for certain records. For example, first pressing MINOR THREAT or SSD records for 30,50,70 or more dollars. For me, people who dare to ask such amounts of money are just businessmen. A sort of Donald Trump in small size. And the people who pay such amounts are just as stupid as some old stamp/coin collector. This is not what hardcore/ punk has meant to be? Or am I wrong? I thought hardcore punk has something to do with standing together against the enemies like big multinationals who rule our world, (rightwing) governments, fascists etc. To cooperate, to help each other, to exchange ideas, views and opinions. Not to rip each other off or to make big money out of the hardcore punk scene. The records which became collectors-items were years back sold for just 3,4,5,6 or so dollars. So why ask a lot of money for it? You haven't payed a lot yourself, have you? Why don't you just tape it for each other or sell it to anyone else at a normal price if you don't like the record anymore. For some people it seems not to be enough to have the music on tape and the lyrics xeroxed. No they insist on having a record in their possession, no matter at what price. For me they are just materialistic fools.

Why does MRR support this kind of business by giving space in large ads or in the classifieds. The classified section is great, even greater if you leave the people out who offer the first 7 SECONDS 7", one side pressed, orange wax with the wrong cover for sale or would like it to trade with the thirteenth pressing of DYS "Brotherhood" or used toilet paper. Another thing which seems to be very important is colored vinyl. I think a record in blue or yellow vinyl sound equal. So why should you have both of them? To me it makes no sense at all. We'll maybe some one will say that I'm a bit overreacting and that it is not that bad. I think it is bad. You can better cooperate than compete or rip off.

I also think you can use the energy you put into searching for that special record for more useful activities. I would like to ask all the people who are into record collecting (I don't mean normal record collecting, which means buying a record you like at a normal price) to think about what they are doing. If you are really into an alternative way of living/acting then stop with it. If you don't then get off and start a collection of old ELVIS records, Peruvian stamps or second hand Rolls Royces, so we are no longer bothered by your stupid actions. I hope I get some response to this letter. To me personally or in MRR. By the way anyone interested in correspondence, feel free to write me about (almost) everything. Thanks for your attention and greetings to everyone I know now, in the future or in the past. Bye,

Eelco Miedema/ Vliehors 29/ 5691 ZX Son/ Holland

Dear MRR,

I'm just writing this to let everyone know what assholes the bouncers are at the New Ritz. Last night at the Damned show a very good friend of mine was beaten up and thrown out for no good reason. I understand that bouncers are probably fed up with some people that start serious trouble. But I think they should at least use whatever brain they have left in their heads and act accordingly to different situations.

Bobby Steele of the UNDEAD (the friend in question) was standing upstairs on the balcony watching the show. A bouncer asked him to move downstairs. When Bobby didn't move fast enough the bouncer informed him that he shouldn't have the cane inside the club. (Bobby walks with a cane as a result of a serious illness) Bobby told him he couldn't walk without it. The bouncer beat him up, broke his cane and threw him out.

On top of this mess I went to the box office to get the remains of Bobby's cane. The man I spoke to was extremely rude and abusive. He told me if Bobby wanted his cane back he should "crawl to the dumpster on 53rd street" because that's where they threw it and he "didn't give a fuck" what Bobby wanted back.

Well, that's the story. I felt that people should know about the kind of idiots we're dealing with at the New Ritz in New York City. The whole incident could have been avoided if these people would have been a little more patient with their clientele.

If anyone has had a similar experience with the bouncers at the Ritz or if anyone was there that night and saw what happened, we'd like to hear from you!

Dawn/ 46 Putnam St/ Lodi, NJ 07644

Maximum Sleazers,

Thanks for printing my letter on the A rating for violent films. I now have a total (as of July 27th, 1989) of 857 signatures and adresses to sen -D THE MPAA in support of this proposed rating. I am thanking all of you who wrote, especially some dude in Canada who gathered over 30 signatures and adresses and sent them to me!!

Anyway, my fanzine STINK (now in it's 6th year) is producing a full length trash/horror/gore/ comedy called GORE-ILLA. It deals with a man who takes an experimental tanning pill and...you guessed it...turns into a gorilla. There is actually a lot of good subplots that coincide with that basic description. Anyway, GORE-ILLA needs help in one area...the sound track. It's due to be done by next spring. We have already started film on video), and we have a nice ad campaign underway, plus my buddie's got a printing company that is making us professional-glossy video boxes to make this the underground trash film event of the century!! Of course, we will not charge over $15.00 upon it's completion.

Any bands who can write an original song, or who have a song that fits the following description will be fully credited in the film and on the FRONT of the Video Box. Here is what we are looking for:

A basic, fast (not thrashy), upbeat late 70's style tune in the vein of the Damned, X-Ray Spex, etc. The tune must start with a quick drum beat, then bass, then really OBNOXIOUS sounding vocals, singing about anything horror related. Send it to us on cassette with very good quality. If we decide not to use your tune, we will send it back at our expense and give you a discount on the video when it's released. If we do use your tune,we will credit you as mentioned above, and send you a FREE copy of the film when it's completed. The film will be advertised in major horror magazines like Fangoria and Deep Red, not to mention MRR & Flipside. This is a great chance for all you bands out there to get recognition,help us,and be a part of STINK FILMS" first production......GORE-ILLA.

Nick C. Barracato/ 27 Hillcrest St/ Staten Island, NY 10308

P.S.-This is only for UNITED STATES residents.

Dearest MRR,

I just spent an hour trying to get my neato word processing program to work so I hope you print this letter. It is mostly just good old punk rock bitching but I also have some positive things to say so here goes.

I am a 17 year old soon to be high school senior who like any other (slightly observant) person realizes that this world is fucked up and needs to be changed. I also realize that the only way to change things is to get involved. I am the new editor of my high school's newspaper and through it I can communicate my ideas to 2000 future Americans. My past editorials on censorship, racism and especially abortion incited great controversy within the school. Someone else put up anti Oliver North flyers all over town. These are just two examples of what anyone can do to try and improve things.

Last night I went to a show that was just incredible. 5 bands including VERBAL ASSAULT, PITCHFORK, and AMENITY (sorry, can't remember the other 2 although they were very good) for a measly 3 dollars! Who cares that it was held in a garage. It was the epitomy of a grassroots, Do-It-Yourself event. Congratulations to the Chula Vista Straight Edge scene for organizing a fine show.

Now for some complaining. As anyone involved in the San Diego hardcore scene knows, it is plauged with scores of Nazi Skins. So recently when S.H.A.R.P. started a San Diego chapter it looked as if things would improve right? Wrong. Although I like the premise of a non-racist skinhead there is still the violent element. The San Diego SHARPS are just as violent as their racist counterparts. At the aforementioned VERBAL ASSAULT show the only people causing problems were the SHARPS. Everyone else was very friendly and cooperative. In many peoples' opinions you guys are giving SHARPS everywhere a bad name. Mellow out a little. I still give them my respect though because they are (or at least were) greatly outnumbered by the Nazi types.

While I'm on the topic of skins, if they hate

punks so much then why are they always at our shows? I asked one of them that question at a recent show and he gave me the excuse that we were at a "hardcore" show not a punk show. Jesus Christ! What the hell is the difference? I'd like to make all the skins a deal: If you guys (and gals) don't go to my punk shows (excuse me, hardcore shows), then I won't go to any of your Oi or Ska shows. Okay?

While I have the chance, I would like to tell any San Diego readers about my friend's radio show (Ha-free advertising). It is every Tuesday night at 9 P.m. on KCR Radio (San Diego State). 99 Cox Cable or 96 Southwestern. Any band interested in airplay (demos etc) should call (619) 594 6982 and ask to speak with Karen Stubbs. I don't have the address so that's why I left the phone number.

Well that's about it from me. Anyone interested in communicating with a somewhat intelligent, open-minded person can drop me a line. So long everyone

Charlie Clayton/ 1160 North Anza/ El Cajon, CA 92021

P.S.-I would kill for a 7 SECONDS Skins, Brains, and Guts E.P. Can anyone possibly help me out?

P.P.S.-Are there any other bodyboarders out there who read this wonderful underground rag? If so please write me. Thanx

Radio Rhodes-R.I.P.

Recently, I Eric Hermeyer, wrote an article about my radio show on WLYX 89.3 FM. I wrote that article in May, when the show was in full swing and I was pumped for the upcoming summer when I could devote more time and energy in finding music for the show. Little did I realize that it would take a while for the article to get printed and within a week of my sending the article, something distressful happened, the president of the college ordered the radio station to be shut down as of July 31! This made me sad, angry, and most importantly, somewhat guilty...because I then realized that the article would be printed with only a month to get stuff on the air that was sent to me. So I plead, for now, stop sending me records, tapes and whatever, because I can not promise airplay until the fall, when hopefully, I will get another radio show at TCU, in Fort Worth, Texas. When this happens I will print another article. For now I will send your stuff back, if you write me (at home so my Mom can forward it to me, I don't have a PO box at school yet) or I will keep it for review in my friend's zine, TOOTH ITCH (Fletchers Clement's zine), and my shift here in Texas this fall. Again, this was unexpected, and I am sorry to all who mailed stuff after July 30th or so. Please do not send anything else because when I recieve a package of some promising band's tape and I can't get it on the air, I feel guilty as hell. Thanks to all the bands who sent stuff in, and some I did get on the air (Moshed Potatoes) others did not. Again, thank you and I am sorry for your inconvenience. Hope to get you on the air in the fall.

Eric Hermeyer, and the rest of the Thursday night staff.

Dear MRR & Affiliates,

After one and a half two liter bottles of Coke and numerous trips to the toilet, I've completed reading the article "Apocalypse Soon?" in issue number 75. I found much enlightenment in reading it; though I do not see, as the author leads one to see, that all Christians are fundamentalists, Zionist idiots. This reason is partly based on the fact that I, myself am a Christian. I neither subscribe to the fundamentalist viewpoint, nor to that of the "body" of Christianity. What I see in these events is not the true form of Christianity, but rather a bogus organized religion, a group of men and women doing their will in the name of Christ. True Christianity is the acceptance of the LORD Jesus Christ and his teachings (which are quite peaceful, contrary to popular belief). Blind acceptance of the Church's teachings or the following of any organized religion leads to an addiction as damaging, if not more so, as any drug or fetish. I know a lot of fine people that have been caught up in the brainwash of organized religion, mostly by fundamentalist "Christian" organizations. This has only reaffirmed my stance of thinking for ones self within the bounds of religious beliefs. The Christ I believe in taught that the peacemakers are blessed and shall inherit the earth, and that we should all love one another. Who is it then that these fundamentalist are serving? They're pawns of an organized sham, slaves to their own stupidity. Salvation is free to those willing to take it: Falwell and Bakker would have us believe that we must give till it hurts and then give more to be acceptable unto God. Think about it, where do the fundamentalists' hearts lie?

If anyone would like to converse on political/ social/ environmental topics please get in touch. Any contributions of articles, opinions, interviews for my publications, Superficial Reich, Positive New Direction, and Smash the Scum (a one time shot anti-racist/ fascist 'zine) are urged and willingly accepted. Please include adequate postage for a response as I am in major financial debt at the present time. Thanks to MRR for doing such a great 'zine every month, and thanks to you. Peace, love, ecology, and such.

Christian/ PO Box 8720/ Ft. Collins, CO 80524

MRR,

so there i was, over at naz's house, when he told me that max r&r refused to run the chemical people ad. no, i said, they've done some pretty fucked things in the past, but they wouldn't do that. they realize you guys are a serious band in the alternative music scene and they even liked your last album, kind-of-sort-of. yet it appears that i was wrong, because in fact you have become what i never thought you would: censors.

in eight years, you and i have in many ways grown up together, max crew. i've hated you and loved you, just as you've hated some of my records and loved others. i think that through it all though we both believed that the other was doing their best to make a difference, to spark some emotion or thought into the world. because of that, i never felt like i had to write you and tell you in the times you've fucked up. . even when you blasted the boston scene, even when you slagged SSD, DYS, the FUs, Negative FX, and every other band i've ever cared about, i never believed things were done maliciously on your parts.

so i'm going to believe that after all this time, you'll listen to my words. basically, your decision not to run the Chemical People ad is censorship, hypocritical, and wrong. it's censorship and hypocritical aspects are clear enough; the magazine which preaches open minds is so ideologically introverted that it rejects all that which does not fall within its immediate self-approved domain (censorship and hypocrisy #1), with the exception of such warm and sensitive human beings as g.g. allin, for instance (hypocrisy #2.) now don't get me wrong; i think the world would be a lot better place if g.g. ran the show, and i have nothing but admiration for the guy, but lets be consistent — if you can run an ad for g.g., you can run one for the chemical people.

more than the hypocrisy, though, you are dead wrong in your assesment of the chems. i have hung out with these guys since i first moved to california, and i can truly tell you that they are serious about their music and our scene, and have a lot more to offer both lyrically and musically than most bands. if you could get past the awesome porno stars on the cover, you'd find out what i mean. the fact that they — or anyone else — are into porn in no way means that they are sexist. in fact, there are often more girls than guys at Chemical People shows, and i challenge you to find one girl who truly knows them well who thinks they are sexist.

well max crew, thats it. in eight years, this is the first letter i've written to you. think about it, and don't judge an album by its cover alone. most of all, don't fall short of the ideals which i think we've both shared over these many years. serious shit, but there it is. dave smalley

Dear Dave,

Having explained our ad policy numerous times, I'll try another tact with you and see if it sinks in. Dave, suppose you're in a band and you get a letter from MRR. In this letter, MRR sends you the lyrics of a song that we wrote, and we tell you that you must perform this song on your next record. Do you feel you're obliged to do that, and if you don't that you are censoring MRR's creative and artistic rights? I doubt the answer is yes.

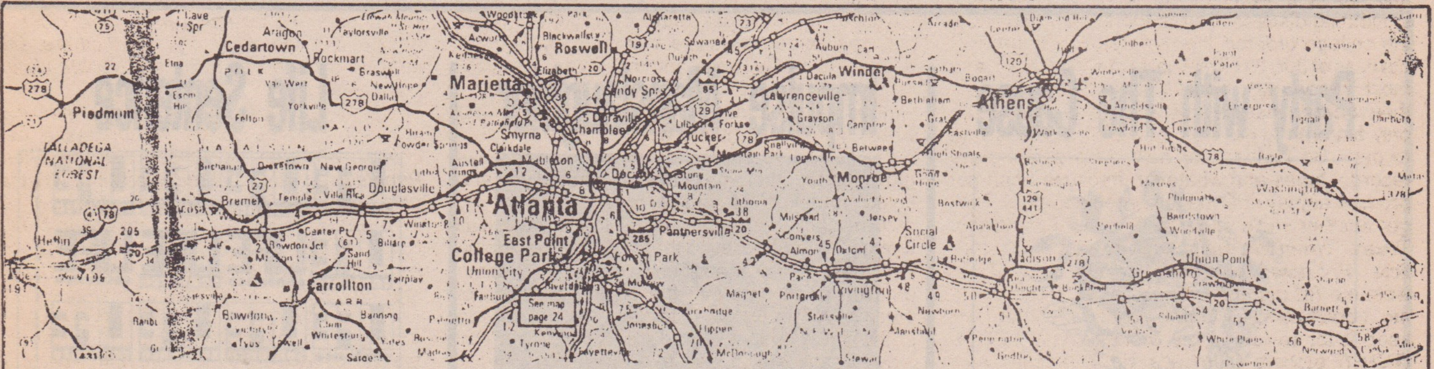
Look, MRR is not censoring people when we decide we don't want to support them by accepting money from them and promoting them with ads. We are not saying they shouldn't exist, or that they don't have a right to say whatever the fuck they want, but we feel we have as much a right to publish in our fanzine what we want to express as any band has the right to create, perform and record what they want. Does that make it any clearer???

I admit that we have not been as consistent as we should in rejecting ads. Yes, we have run GG ads. Maybe it's because we doubted that anyone takes his blatant sexism and idiocy too seriously, whereas we felt that the Chemical People sexist routine was much more pernicious. Perhaps that is confusing to you and others, and we will adjust the policy to be much more clear and across the board.

Anyway, that's our ad policy, which is quite different from censoring. If our desire was to censor, why then would some of the Chemical People's records have received somewhat favorable reviews??? In our reviews, we usually strive to describe the music and comment on the lyrics. Some of their releases I found to be musically exciting, and some I found to be lyrically tolerable (my subjective taste, which is what an honest review should convey since their is no such thing as "objective"), and others I found to be the all-too-familiar bullshit of young white males being in the luxury position of thinking that sexism is "funny". Fuck that, Dave. I'm not dogmatic about too many things, but on a daily basis I meet women whose lives have been immeasurably fucked up by sexual abuse, rape, and ongoing male insensitivity— not to mention outright exclusion, hostility and second-class citizenship (this happens on both a subtle and overt level). I often wish that these joking sexists would suddenly be transformed into women and would love to watch how their "sense of humor" changes.

Hopefully, the Chemical People are (as they've told me personally) over their "sexist" personna. And, as I told them, I would be glad to consider future ads for releases that don't try to make their mark by pandering to sexist conditioning that is very far from being overcome in all of us men.

Dave, I'm glad you finally were moved enough (albeit by a negative motivation) to write in. I'm sure that there is much we disagree on and maybe more that we see eye-to-eye on than seems apparent. But as far as your feeling that MRR panned all the bands you like, I think that's a bit of stretching the truth. Tim



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WALK THRU FYRE

I felt stranger than a foreskin at a rabbi's convention. They attacked me for doing them a favor. They abused me for giving them money. Here's the story:

A bunch of guys dug a hole on Houston Street. Now, I've dug my share of holes too— all over the world. I know it's a tough job; one that takes time and effort and dedication. I like hole digging. Most of my friends dig holes - or have in the past. Right now though, instead of hole digging, I'd rather make collages from interesting pictures. Whenever I can make money from making collages or digging holes—I feel like a paedophile hired as a schoolteacher— what a break!

By luck and hustle, a fine guy who collects and publishes hole digger pictures asked me to photograph these guys on Houston Street. He wrote me a check and said, "Here's some money to take some hole digger pictures. Buy film, pay for development, paper, whatever. You can hire other photographers if you want. Just bring me back a complete book. How you do it is your business. The money is yours to spend any way you want." It was a dream come true.

The head honcho hole digging contractors had separate contracts with the diggers. The contractors hired them for the job and paid them. I didn't ask anyone to pose specially or do anything other than dig the hole they had planned to dig in the first place. I even asked them if they would mind getting their pictures taken. One or two said they would, so I kept them outside the frame of my shots.

I used the money given to me by the hole-digger book publisher. I bought film, paper, developer. I used my photographic experience to try to get the best shots and then touch them up and lay them out in a fine way. I hired one of the diggers to take quickie pix of the guys and then give me the rough prints to cut up, redevelop and paste back together again. I paid another digger a hundred bucks to design the book cover. After my expenses for the photo stuff. I still had a tidy sum left over.

"Well," I thought, "even though the hole diggers got paid for their job, and even though they may get other digging contracts once people see them in this book, it would be nice to give them something."

So I gave them half of the money that was left. Fifty-fifty right down the middle— me and the hole diggers. Even though they did no extra work and no work at all for this project, I still gave them half the money I got for MY work.

Fine, right? I'm a generous guy, right? Oh no!! "You're exploiting us!" says a hole digger who just joined the crew a few days before the picture taking. "You're making all that money. We only have half to split among all of us!"

"But I'm giving you money for something you did for someone else." I said, "That someone else has already paid you."

"But we had to train hard to be hole diggers," said the just-joined digger, "I had to buy my own shovel and learn how to avoid big rocks, electrical wires and water mains. That took years of experience."

"Look," I said, "I've dug a few holes in my time too. Besides, I think as hole diggers, your boss SHOULD pay you more. I'm not your boss. I'm just here taking pictures."

The conversation continued heatedly for over an hour with the hole digger yelling at me for exploiting him. I tried to explain that if I hadn't taken the pictures he wouldn't have received ANY money, except the lousy salary from his boss.

He wasn't having any of that. "We spend our lives digging holes underground!" He whined, "and you're stealing from us."

The more perceptive among you might have caught the parable in my little story. It really happened, but the hole diggers weren't hole diggers. They were musicians. It wasn't a ditch on Houston Street, but a SCUMFEST at CBGBs. It wasn't taking pictures, but putting together a compilation tape. The mentality was the same. They challenged my right to keep half (actually less than half) the money I was paid for something I did myself, because "if it weren't for them, there would be no tape." It's as if a person who writes a book about a building should give most of his royalties to the guys who made the bricks in the building because "if it weren't for them, there would be no building."

The Scumfest was planned long before Neil Cooper asked me to make a Scumband compilation tape for ROIR. Here was a chance to record most of the good NY Scumbands together— already playing, so they would not have to spend time and effort travelling to a studio or some other recording location. In fact, they wouldn't have to do ANYTHING except what they already planned to do.

During the early stages of the project, I quit because of strong disagreements with the fest producers. Members of the some of the bands called me and asked me to reconsider. I did.

I did my job: made contracts, listened dozens of times to the 3 days worth of raw tapes, and marked up how to cut them, where to fade and in out, what stage patter to use. I was there with the master razorman. doing and redoing the editing. I wrote the liner notes and some promo stuff. I didn't have anything to do with the Scumfest itself. I was just an aural compiler of the raw material and trying to make an interesting new picture out of it.

After the tape was done, and the masters sent in, I got a call. "You're ripping off the bands!" whimpered the caller, "You're keeping half the money!" It did no good to argue that I was keeping half the money of a project that I was ENTIRELY responsible for. It did no good to say that I was GIVING HALF THE MONEY AWAY to folks who didn't do a second's more work than they would've done if I hadn't been there. Suddenly, I was Mr. Exploiter, snatching the food out of the mouths of their hungry kids.

Ask the thousands of bands who have cuts on compilation tapes how much they were paid. Of the ten who say they actually received money for their efforts. eight of them were paid by me. If I would've given away my ENTIRE profit from the tape, each band member would have gotten about $12 more. A lot to complain about, right? The Scum who complained didn't care.

I've known dozens of club owners, photographers, bookers, studio engineers, indy record company owners who have to put up with the same shit: hole diggers who think that all that matters is their own little hole. Holediggers who think that they should be paid by the hole digging company, the shovel makers, tourists who take pictures of them digging holes, fans who tape the sound of the holes being dug, folks who plant trees in their holes.

My pal Jane says the most important issue is permission. In this case, at least one member of each band (who said they had their entire band's okay) signed a contract without complaint. There should be no beef. They had the choice to decline to participate if they thought it was unfair. I made an offer and they accepted as clear as that. That's an important point, but not THE important one.

Two years ago I got a professional looking cassette in my mailbox. On the cover was a picture of me in a tuxedo. Inside was a list of songs recorded live in Luebeck, Germany. The band was ARTLESS. I had been bootlegged! Wow! I was so happy. My first bootleg. Since that time, I've had two other folks bootleg European performances and sell them as cassettes. Holy cow! What an honor!

I know that for bands who are more famous, a bootleg wouldn't be as exciting. They're used to people liking their stuff enough to make copies of individual performances for the masses. They're so famous that a bootleg no longer jolts their thrill buttons. What I can't understand is why they would be against it.

A live performance is a job. (Although often one of the most fun jobs you can get.) Your fans pay some bucks (or marks or yen). In exchange for this money, you play and sing and dance around on stage. You're giving something to those folks who paid for it. If you sold someone a sixpack of beer, it's their right to sell it to someone else. If they open it up, pour it into cups and sell the cups, okay— you got your money for the sixpack. Now they're getting theirs. The same holds true for a performance. The folks in the club bought that performance. If they repackage it and sell it again, that's their business. A performance is something the performer puts out from himself and releases to the audience. A bootlegger works to turn it into something profitable for himself. Great! The bootlegger does the work; recording, mastering, editing, duplicating and he's entitled to reap the rewards of that work. As the bootleggee, I'm not losing a cent by his efforts. If he weren't doing it, I wouldn't receive a penny more or less than if he were.

A bullshit argument is "artistic control." What happens if it were a bad show that was bootlegged? BFD! If I played a bad show. whose fault was that? What about the people who paid to see that show? As long as the bootlegger doesn't try to deceive the buyer (like claiming the bootleg to be an "official release"), then purchasers know they have the same chance at a bad show on record as the live show consumers do in person. I think it's a fine gesture when the bootlegger sends the band a sample of their work, but they're under no moral obligation to do even that. I'll bet many don't do it for fear of the band's wrath. (I remember Lou Reed walking into a NY record store to buy the complete Velvet Underground bootlegged box set. He seemed pretty happy to get it.) In any case, a performance, once paid for, belongs to the audience. Whoever is in the audience can do whatever they want with it.

Of course, there are exceptions; like when bands record a live album and make that clear to the audience. Then it is THE BAND or their label who is planning to do

the work to create something. In this case, it is partly the audience, who provides material (atmosphere) for the use of the artists. By contract (ticket) audience members pay for that right. Here, someone who puts THE SAME PERFORMANCE out themselves would be a PIRATE and not a bootlegger. A bootlegger adds to the material available from a band. A pirate competes with the band, using exactly the same material the band would use for themselves. The pirate is a thief. The bootlegger is not.

Anyway, I'll be the first to say that hole-digging is a valuable job. It's a tough underpaid job. I think hole-diggers should get more money from folks who they work for. That doesn't make it valid, for them to demand more money from folks who they DIDN'T work for. You try to tell 'em that. Good luck!

OK, here's another story. It's not really related to the first one, but I want to tell you about it anyway.

Pennie visited me on her way to Lesotho. Africa. She's a vegetarian, but she's got a lot of good qualities as well. As her last meal, before she left for the land of air pies and dirt souffles. I decided to make her a pot of mushroom barley soup.

I spent hours on it—soaking the barley overnight, throwing away the first pot of water. (I read that makes the barely less farty.) After first boiling the grain by itself, I then added the spices. Next-to-last came the mushrooms, so they wouldn't get too soggy. Finally, I opened the parsley, and poured a spoonful into the bubbling broth. Naturally enough, out of the parsley jar poured just the right amount of parsley. Unnaturally enough, also poured a single black cockroach.

I saw it curl into a little ball as it hit the boiling mess. Tiny legs furiously pumping, its stiff green gallop. It bobs up, poise, delicate, pause, consent. In mute nostril agony, carefully refined and sealed over. I reached for it with my wooden spoon, but before I could fish it out, the mushrooms bubbled up over it. It sunk. I stirred through the soup maniacally trying to raise the boiling bug from the depths. I failed. The roach became as much a part of that soup as the mushrooms.

I faced a dilemma. Should I tell Pennie about the roach, or calmly go on as if nothing happened? If I told her, she probably would refuse to eat it. My hours of work would've gone to waste. She would've never experienced the joys of my soup. She would've felt guilty. If she HAD eaten the soup, she still wouldn't have enjoyed it, thinking that each bite might be the one.

On the other hand, if I DIDN'T tell her about the roach, then she would enjoy the meal with only a fifty fifty chance that she would even eat the thing. (We split the soup.) The odds on her knowing she ate it would be much much less. Her ignorance would save her and me a roach motel-load of unpleasantness. I took the concerned-person way out. I didn't tell her.

Yep, buckaroos. I want to write about truth. It's an untouchable sacred cow that I want to profane. It's an icon that I want to oclast. How many times have you seen feelings hurt with the excuse "I was just telling the truth?" How many tears have been shed— even suicides committed— because of a "Well, she asked me what I thought."

People ask opinions— people ask questions— for a lot more reasons than in pursuit of truth. Answers can reassure, show love. flattery, security, confidence. Getting these "right" answers are all reasons to ask questions. They are all reasons to lie when giving the answer.

When someone asks you if you like their new haircut, or a new piece of clothing AFTER they've bought it, they're not asking for your opinion. They're asking for your praise. "I was just telling the truth," is no excuse for hurting their feelings. Truth is no excuse for cruelty. If you don't want to see me any more because my four inches of Yankee Doodle doesn't reach far enough into your Tasty Cake. give me an excuse. Have a headache! Suddenly start psychotherapy exactly when I want to see you. Save my pride with a lie! Compassion is more important than truth— at least between individuals.

The same goes with gossip. (Gossip is as often truth as it is lies.) Don't get me wrong, I love gossip, as long as its safely behind the backs of the people it could hurt. Gossip stops being fun when it gets back to and injures the person involved. If a girl I like is fucking my worst enemy, don't tell me! I don't want to know. If you saw my mom stripping for The Marines at THE BUSH CLUB. tell my friends— but make sure I don't hear about it. The boy I fucked has anal warts? Okay, let me know so I can buy some Compound W. But if I ask you if he's ever done it with GG Allin, say no— no matter what the truth is.

Truth is important where you get it least news, weather, philosophy, war, politics. To make informed decisions on what to buy, who to vote for (or whether to vote at all), what to put into your body, where your money is going, you need the truth. You rarely get it. It's least important where you get it most: love, pride, personal relations.

You know. You've been to mercy gigs, where you like the band members but can't stand the music. "What did you think of my band?" they ask.

"It was interesting" you say, or "Where did you get that singer (or guitar player if your friend is the singer)?"

You can offer minor criticisms, but can't put it down. You can blame the club sound, the audience, the room acoustics. but telling the truth would only hurt. It's tough enough to be in a band just starting out. Hearing "your music makes Bruce Springsteen sound New Wave," is not something that helps.

Art, most anything creative, is another place truth does not belong—at least not in its pure form. To be creative is to make something new- or at least change something that exists. Truth is only what's been hanging around. To a creative person, a lie can reveal a truth. The story about the cockroach in the soup, was "true." It really happened. The story about the guys digging holes on Houston Street was also true, even though it did NOT happen. It's true because it showed a greater truth: the urge of frustrated people to blame anyone around them— and never themselves— for causing their frustration. In a Dutch movie called THE FOURTH MAN, a writer creates an entirely new truth in the world around him. through his fiction. Eventually, it saves his life. Read Kafka and you'll find how the most impossible "lies" reveal the greatest underlying truths.

So what about trust. If someone doesn't tell the truth. how can you rely on them? Well, there are plenty of ways. If someone is smart enough to tell the truth when you really want it, then there's no problem. I know some second-time-truth-tellers. If you want the truth instead of just assurance, all you have to do is ask them again. The second time they'll tell you the truth. Finally there's Dr. Gazork, the absolute guaranteer of truth. I've already written about his powers. If you don't remember why it's impossible to lie "under a Dr. Gazork" write to Uncle Timmy for a copy of that column. Enclose a dime for postage. Okay? *(Forget it, Mykel!—Tim)*

But don't make truth-telling a habit. Learn to judge situations. Learn to have some feelings for those who ask. There are few things the world needs more of in 1990 than compassionate liars.

SOME GOOD BYE NEW YORK NOTES:

OK buckaroos, I know I've said it before, but this is really my last column before I head for Toyota-ville. Write me at the address printed last issue, or a new one when it appears.

—>1. I saw the LUNACHICKS yet again, this time at THE PYRAMID. Now it seems like all their fans are mad at me too. What can I say? The band was still great— one of the best in New York. They're exciting, fun, great musicians, and they look great on stage. If they don't love me, it's sad. I guess I can't be loved by everyone I admire. Too bad!

—> 2. I can't figure this out. I just got an incredible record called "Shaved For Battle" from a band I never heard of: STARS AND STRIPES. The record lists fourteen skinhead songs about fighting and being American. It's. on PATRIOT records from Provincetown Mass, a famous homo resort town. That in itself is weird enough, but there are a whole bunch of other things that don't click. First, the drummer's name is "Andy MacKaye," a famous relative I never heard of. Second, no photos of the band either appeared on the jacket or came in a press kit with the record. Third, the lyrics are not really racist or anti-homo, although they do rail against "foreigners" and "white-collar faggots."

The band has some politics- anti-Commie mainly - but even these are on the screwy side. "The Communists are saying that they've got more human rights, but that'll end so fucking fast when we come to fight." Is this the first band in history to come out against human rights? Can that be for real? Most of the songs are about fighting, and standing up for the skinhead way, without really saying what that way is. All this stuff makes me think that everything isn't what it seems to be. But the icing on the cake of doubt is the musicianship. For a band I never heard of, they sure seem to be used to playing their instruments. They're near perfect. They don't play the typical New York metal-touched speedthrash so loved by the skinheads here. It's closer to SKREWDRIVER'S heartfelt Oi sound. The truth is - Dr. Gazork— that this is one of the most inspiring, best played, most rousing albums I've heard in years! It hasn't left my turntable since I got it. I play it for my friends. I hum it to myself while I do the dishes. It's a masterpiece. Will somebody let me know the real story?

— > 3. I never thought I'd have anything nice to say about Canukland, where they can (and have!) put people in jail for writing books. But Phallos Magazine reports that "Canadian AIDS educators recently revised the safe sex guidelines they use nationwide— essentially giving a green light to oral sex.

BANNED IN DC

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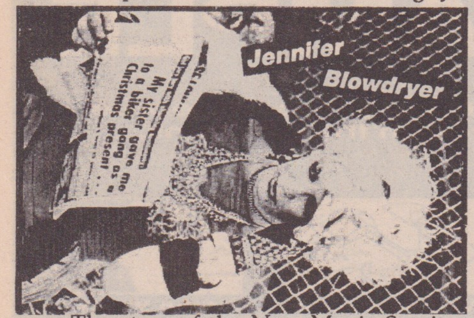
COLUMNS

even to the point of ejaculation." It's what Donny The Punk and I have been saying for years - it takes awhile for everybody else to catch up with us. Speaking of Donny the Punk...

--> 4. You probably know by now that Donny & his fishnet stocking friend from Canada got beat up at a CBGBs hardcore matinee. The guy who punched hardest and most often "seemed Hispanic" according to the two who were attacked. Other people tell me about violence at other matinees. Usually they blame "a big black skinhead." Weird stuff. Minority ethnic skinheads— a major cause of violence at shows. Why? Are the minority folks overcompensating? Is it a liberal/tolerant attitude among skinheads that excuses black or hispanic violence on the right the same way that a liberal/tolerant attitude among punks excuses black or hispanic violence on the left? Like I always said. Left, right, what the fuck?

Oh yeah, as Donny and his pal were getting punched, the beater said, "Get your punk stuff out of here. We don't want any of that." Hardcore was born of punk. The child rebelled. It grew bigger than Mom and Dad. It looks like the kid is taking his final leave and making his way out into the world. I just hope we don't read of the patricide in the next Weekly World News. Speaking of NY hardcore....

--> 5. I found Roger Miret's (Agnostic Front singer) address in jail. It's: 89A0136, Cell Loc. C133a, Cayuga Correctional Facility, PO Box 1186, Moravia NY 13118. He's allowed to get cassettes there so send him mail and things to listen to. (Please— not a six cassette boxed set of CRASS and MDC records!) I hope he's out soon. I like the guy.



The stars of the New Music Seminar were the schlock rock this year. The Seminar has always been kind of futile. The very first year they plastered posters of some Rockabilly looking guy all over town and tried to make him a sensation, but nobody even paid attention to them trying to make him a sensation. Live music is something that has to be based on truth and timing. And organizations booking huge hotels with tickets and booths are like large stupid monsters that can't walk very well. Everybody, like, has to go anyway, but nobody BELIEVED in it.

The show everyone was raving about was GWAR and OLD SKULL at the Rapp Arts Center in the East Village. GWAR comes out and does hard rock and wears big monster heads and acts all Road Warrior Wrestling scarey, and OLD SKULL was a band of 8-year-olds who did songs like "Hot Dog Hell" and threw hot dogs at the audience. One of the kids is supposed to be the child of an ex-MISSING FOUNDATION member. They also did songs about AIDS and the HOMELESS, even though they admitted first that they weren't really crystal clear on the issues. People raving about them reminded me of people raving about the Del Rubio Triplets, sort of, "They're great, they were actually famous in the 50 s. and they all dress alike, and it's REALLY funny for all of us trendy people to decide to like them!" The Cycle Sluts From Hell gave a seminar, too, three gorgeous model types who dress bikerish, used to work in clubs, and have a hard rock background while they sing what is probably pretty good schlock rock, since they're popular.

So campy was in this season and I should have been happy. All I would have to have done, strategically, is become more barbie dollish, make sure to always have two dancers in matching zebra micro-minis and fringe halter tops, and emphasize my schlock rock songs like "When We Were On Drugs" and "Girlfriend of Metal." LOW MEATO is another good local schlock rock band "who may have all the good breeding and sexual subtlety of 9th Avenue hookers." (The Trouser Press). Their press release explains when they all had sex for the first time:

"At the age of 12, just one year after he discovered masturbation, Thruster crawled out of one hole and into another when he lost his virginity to a 12-year-old girl who did everything. As a result of this meat mind blowing experience, Thruster consequently spent his adolescent time just doing a lot of fucking."

Theme Rock!!! It is fun, I had a good time and got lots of attention when I had my two physically perfect go-go girls and more people know me for putting on "Smut Fests" than anything else. I HAVE to put on a Smut Fest at a burlesque theater and mix in sexually explicit acts with spoken word and me chirping away, and a lot of the sexually explicit acts are the best thing anyway. ANNIE SPRINKLE showed her cervix to the public and VERONICA VERA described her testimony before a Senate committee investigating porn - they showed her copies of Veronica Vera In Tight Bondage and she said "Ban the lives of the saints, that's what inspired me" at one Smut Fest. It really was much better than a bad band or poetry reading.

LOW MEATO is being perfectly sincere, FELIX has told me in an intimate moment that "Life is a Schtick". They're nice, healthy, guys, who in a glowing testimony to schtick gang banged ANNIE SPRINKLE for their interview for the low rent sex mag ADAM. ANNIE managed to get gang banged and photograph it at the same time, making Warhol look like the wilting violet that he was.

I guess Schtick ideally is a medium for a message, but it gets confusing when the message is obligatory. Whoever wrote the LOW MEATO press release says that they think it's time for the Government to "stop fucking around: find a cure for AIDS now!" We DO live in a hideously sexphobic society, but the thought of a disco booking a sex-positive lounge act reminds me of the antiporn porn film Cafe Flesh. The world is over, and only certain people can still have sex or mate, jaded club denizens who sit at small tables in bizarre costumes and watch hired lounge acts have sex while trying to feel something, anything, by proxy, reduced to an eternity of futile voyeurism.

Stephan from FALSE PROPHETS uses a lot of visual schtick, props, etc, out is defined more by his message than his medium. He argues till all hours of the morning about that political shit, imagine. Black bands playing Seminar gigs were put in "Black Rock Coalition" theme evenings, a lot of good local bands got sucky club dates and nobody different saw them, gosh, Daddy, no contract AGAIN this year!

It pretty much sucked. My only OFFICIAL seminar gig was at CHAMELEON, even though I played the night before with DITCH WITCH at No Rio and the night after at Lismar with the REVERB MOTHERFUCKERS and the DHARMA BUMS, three heavyset hippies who came out in comfortable shoes, played a good long time, and looked sublimely indifferent to the concept of "Making it". The Chameleon show was supposed to be a night of anti-folk for our anti-folkcompilation album, WHITE TRASH, on 109. Two of the people with folk cuts on the album decided to try to play punk sets that night instead and brought stacked amps into the tiny club, Steve Gabe my fabulously unsucceessful producer had to practically punch someone for me to perform, and when it was all over and I'd fought with everybody else on the bill about when our various Show Business Magic was going to take place, two unattractive kids from RADIO MOSCOW, Idaho came up and complimented me, said they played me on their loser college station, and got me to do a Station I.D. with my one remaining Go Go girl, whose body was broken out in a huge rash. So it was all worth it...Thank you, Kirin Beer, thank you. NEWPORT - Alive with Pleasure!!....thank you to ALL the fabulous corporate sponsers......you won't catch ME burning any flags - wait, though, let me call my manager, it might just be the gimmick that 'll make my next Smut Fest move tickets....

Gardening with Eugene

A Navaho Arrow Up George Bush's Butt... Sounds nice, but the reality is that it is George Bush and Dan Quayle who have the arrow up the Navajo and all the other Indian butts. They didn't put it there but they inherit the guilt just like the rest of us do.

Even back in my Colorado schooldays, when teachers would hold forth on their right wing views, condemning integration and Castro while warning us of the red and yellow perils, everyone was in agreement about the Indians: we had stolen their land, destroyed their civilization, reduced them to a pathetic state. We were all guilty as hell.

This summer my family and I traveled to the four corners states, visiting many of this country's most beautiful national parks and monuments. We had the good fortune to visit many ancient Anasazi and Hohokum ruins as well as quite a few of the remaining Indian reservations... you know, the places we put these people in order to "humor" them.

In case some of you don't remember, this is a reference to a remark Ronald Reagan made to students in Moscow who asked him about the tragedy of the American Indian. He said our biggest mistake was "humoring" them by placing them on reservations

and not absorbing them into our own culture. There are many meanings to the word humor, and many people find different things amusing. However, anyone who has visited an Indian reservation will have to admit that Reagan was stretching it quite a bit. But what else is new?

A little whippersnapper was what I was myself when my parents first took me on a family vacation into southern Colorado and New Mexico. I don't remember that much about this trip, just going to Taos in the rain (fascinating and wet) and driving through parts of the Jicarilla reservation.

"You're going to see where the Indians live!" my mother told me, and since I expected wigwams and thundering drums in the background I was mystified by the rundown, small houses usually located far off the road. My father took great pains in pointing out that although the Indians seemed poor, they often had huge tv antennas sticking up into the air or Cadillacs parked outside.

All this came back to me this summer, the feeling of a culture within our culture, a world within our world. And of course, like so many American experiences, it is so empty, so devoid of any real communication, and so full of this horrible guilt that none of us can do anything about. Europeans, I've noticed, are fond of asking about what happened to the American Indians. Often they are unaware it was their own ancestors that took part in the extermination, as if people could change into something different simply by getting in a boat and going somewhere else.

Most of my generation feels various degrees of disgust toward "white" American culture; and a fascination and mystic reverence toward what the Indians had going before their world was "discovered."

Another Boulder memory: Dick Gregory, back in the days when he did less fat fighting, telling an audience that Columbus had discovered America just the way you might discover a new car by walking up to one on the street, hot-wiring it and taking off in it.

Visiting Mesa Verde, Hovenweep, Casa Grande or any of the dozens of Anasazi or Hohokum sites scattered around the four corners area really brings out the overwhelming feeling of being in the presence of something that was once great and majestic, perfectly in tune with the environment.

Hovenweep, a Ute word for desolate and lonely, is located in a deserted part of Utah with ruins scattered across the nearby Colorado border, really had quite an effect on me. At one point we descended down into a dry river bed where the Indians had built a tower that rose up above the mesa overhead. The architecture was a similar to European castles, and from the same era.

A little bit of knowledge can be dangerous, and it's naive to think these people had it so good. Yet things are such a crock of shit in these times that the feeling of this tower and the landscape around it made me feel so envious...it's hard to describe further than that.

In contrast, envy is hardly what you feel when you visit the Zuni reservation or Acoma Sky City in New Mexico, the Utes in Colorado or any of the numerous Apache or Navajo lands. These places are all very different from each other and the only overriding feeling is not knowing what to feel. Kneejerk reactions abound. Sympathy, anger, confusion. Sometimes you feel more in a foreign land than I have in places such as Czechoslovakia or Yugoslavia, and the restrictions preventing one from blending in are often more severe. An outsider whitey is and shall always remain.

The nature of our visits to the various reservations—driving through on the way to somewhere else, checking out whatever interesting things are open to the public—doesn't really give you that much insight into the situation. Although some of the things you can see the Sky City, Monument Valley—are unforgettable and incredibly inspirational on a personal level.

Travelers are always asked what places are "like", and the response is usually to tell a few anecdotes from the place, describe a few things. It isn't much, but once again its all I've got.

The Laguna Pueblo can be seen from the roadside, not far from Albuquerque, but we didn't stop there because we were more interested in the Acoma Sky City. However I understand the Laguna have a factory there and a peaceful, though impoverished, way of life. The roadside scenic view of the Pueblo has been thoroughly trashed by litterbugs, and the state doesn't seem too concerned about cleaning it up. After getting back to Greensboro (home) I was amused to find one of the local reactionary columnists, whom I'd traded letters to the editor with over her asinine column on East Germany, had returned from a similar trip with her family and was also depressed about Indians getting "the short end of the stick." If America is a stick... then I wish they'd stick it!

Acoma was our first visit to an Indian reservation as a family since our stop in Cherokee, North Carolina a couple of years ago. There we found a main drag full of wooden Indians and garish souvenier stops. Our children were frothing at the mouth to get into these places and buy garbage and we beat them back with leather thongs. Instead we visited one of those "recreations" of the old way of life with a guided tour, etc. A woman on the tour was working on some kind of article and kept cornering various Indians for more extended comments. I laughed when I overheard a man telling her "If you write the right kind of check I will be willing to philosophize about our religon."

There were some similarities between Cherokee and Acoma, but the latter has such an incredible natural setting that one goes away with more positive feelings. . . and of course there is no garish row of souvenir shops. Instead one is forced into a parking lot immediately upon arrival. On the other side of the highway sits the mesa where Sky City is located, and another awesome mesa which apparently is accesible by a climb up, but impossible to get back down. Local legends have it that an elderly family living up there finally jumped off to their doom. This explains why Molly Chadbourne, age 4, says "Look! There's where the people jump off!" everytime she sees a mesa.

The only way to get up to Sky City is in an Acoma tour bus. There is a stiff fee for still caneras, an even higher fee to paint or draw pictures up there, and video cameras are strictly verboten. The tour itself, including a primitive chapel that has unbelievable artwork, is one of the better experiences of its kind. The atmosphere on top of the hot, dusty mesa, is something I'll never forget. This was the first round of "Now is your chance to buy potteries or jewelry," and I wondered about the weird feelings I had.

They have such beautiful things to buy, although obviously some of it is crap. And the white tourist of course is expected to buy, partly out of interest and love of the crafts, partly out of guilt. Throughout the trip I wondered about my ambivalent feelings about these purchases; it was sometimes our most in-depth communication with the people, and as can be expected it was as shallow as buying anything from anybody.

At one point I found two hand-rolled Indian cigarettes hidden in a crack in a rock. They were weird—little snatches of tobacco folded inside cornhusks, wrapped with string. Maybe something children had made, or ditched.

Later the same day we spent an hour or so driving through the Zuni reservation. This seemed like it could be a small town anywhere in one of the more depressed areas of the U.S.A., and these days that could be just about anywhere. Now and then you would see an official sign reminding one that taking pictures or films of religious ceremonies is illegal. We cruised around down backroads, looking at houses with mud ovens in the backyard. We bought some gas and were on our way to Gallup, New Mexico, arriving basically in time to go to bed.

The next morning we had some breakfast on the main drag—before heading on. This turned out to ban odd experience for me. Molly Chadbourne, 1, was not the least bit interested in being inside a restaurant so Dad had to take her out walking around the parking lot. Gallup is a big drinking town for Indians from all the nearby reservations—alcohol is illegal on most (all?) the reservations—and it wound up reminding me of my years in Calgary, where the most common white-Indian contact was getting spare-changed by a drunk.

It was 9 a.m. but there were lots of drunks wandering around, folks who had been out all night and were trying to find a way for their finances to extend the boozing. Me standing there holding a baby looked like a sure thing to many of them, although if they knew me better they would realize my moments of weakness where I shell out spare change to drunks have been few and far between.

A long haired Navajo man took kind of a liking to me. What follows is most of our conversation, and you will notice he never actually gets around to asking for a handout. I came close to buying him a breakfast, but I realized if he had wanted to eat he wouldn't have drunk.

"I went out last night and forgot to go home," was his opening line. He admired the baby and said he had a son "named Bobby, just like me."

I immediately imagined the little Bobby and his mother wondering where the hell big Bobby was all night. Or maybe they were used to it.

He knew I was a musician. "You play guitar?" he asked. "So do I, man. You know, I like the easy country and western music, but rock hard like Ted Nugent, that's what really gets me."

"That's great," I said, "I do both those things at once!" This didn't throw him. Him I could use in my audience.

"We had a session last night," he said. "We were jamming and then I met these girls at the party. I've got a Fender Twin Reverb and a phase shifter."

I realized at this point that he had better equipment than me, but my teeth were in better shape. Most of his front teeth were

missing.

"Have you ever been with two women at onco?" he asked. "That's what it was for me last night."

At this point I began to doubt his words. Hell, he might even be lying about the phase shifter. I beat it back into the restaurant where my Navajo Taco—a sumptuous pile of beans, hamburger, lettuce, tomato and salsa on top of Indian fried bread—was waiting for me.

We were loading everyone into our car when a husky man came striding over, looked me in the eye and said "Give me a dollar!" I told him I didn't have any money. He knew I did. So that was Gallup. What the hell, I had a conversation with a Navajo and found out he was not so different than me—had Fender amp, liked C&W, Ted Nugent—and not so different than a lot of other jerks that drink too much and stay out all night.

In Pinetop, Arizona, on the border of the Fort Apache reservation, I stopped into a Fish and Game office to get some directions. In front of me in line was an elderly man who had an extensive topographical map stretched out on the counter, attempting to find out whether the Apaches would mind if he went fishing in a particular lake on the reservation.

"Gosh, I can't tell you a thing," she said. "They have their own rules and laws and everything and they can say yes sometimes and turn around and say no the next. You're just going to have to go in there and deal with them directly."

This was confirmed and elaborated on by Allan Bishop of the Sun City Girls in Phoenix. He told me tantalizing tales of Apaches guarding untouched 11th century Pueblo ruins with machine guns. "They got a lot of weird things going on up there."

We drove through a lot of this territory, wondering about what lay down each stretch of road, afraid to investigate further.

Monument Valley is open to the public, and with its nearby tourist lodge on the Navajo reservation, completely run by Indians, represents one of the better things the Indians have going for them. After all this a tourist attraction that people flock to from all over the world—I heard mostly German, French and Japanese in the restaurant—and even its superficial exploitation as a backdrop for numerous westerns isn't that superficial after all. John Ford, certainly one of the greatest film directors of all time, loved Monument Valley, and developed deep friendships with many of the residents, caused many a headache in Hollywood with the pro-Indian stance of some of his later films and last and least, is the subject of an interesting photo display in the restaurant. One of the most incredible views of rock formations is named John Ford's Point in his honor, and it was there that we bought a few necklaces from Indian children who had set up a stand where they sold their own creations.

I had to remind myself I was in America, where it isn't that common for children to be left alone with merchandise and money. Of course I'm sure someone was watching them. The Navajo are quite security conscious. They have more barbed wire up than the entire Eastern bloc. On our drive the day before, we were horrified to find out there wasn't a single roadside stop where one could pull over, climb rocks and walk in the desert and have a picnic. No, once passed the sign that said WELCOME TO THE NAVAJO LANDS, we realized that apart from the highway and about 4 feet of gravel on either side the entire place had been fenced off. For two hours we tried to decide whether to keep looking or just to eat in the car. Finally about 10 minutes past the enormous Navajo Power Plant, we pulled over by the entrance to one of many private roads leading off who knows where, just long enough for me to pull out a few snacks for the starving folks.

Right away a yellow Navajo security truck pulled up and watched us, then followed us quite a stretch down the road.

We didn't know how to react, or who to get mad at. To be able to pull over and walk around a little bit is such a basic freedom. Yet of course my ancestors did so many horrible things to their ancestors, and they still suffer ior it. I hardly have anything to gripe about. And as we'd seen before, roadside stops are usually an excuse for jerks to make messes and leave them, including the Navajos themselves who often strew soft drink cans, jugs, cigarette wrappers and other crap all around their jewelery stands.

Mesa Verde, Colorado is sort of the Rome of the Anasazi Indians, the ancestors of many of the region's tribes, the people who built amazing pueblo cities as far back as the 10th century, then eventually moved to cliff dwellings tucked inside mesas before vanishing entirely. The mystery of the Anasazi is an excuse for people to philosophize, and there's a definite split between the "white" groping for some big reason behind their dissapearance—alien invasion? horrible virus?—and the Indian low-key opinion that they simply moved on and blended into other cultures as they developed. Kind of a melting pot, except more like a real melting pot than the charnel house (that's a place where corpses are stacked) we call America.

Standing over the Spruce Tree House as the sun set, thinking to myself, this used to be America, this marvelously designed building and the society that went with it, people we hardly know anything about and may never really understand. And I wondered if our own apocaplypse is around the corner, or if whether we'll just move on and blend in and maybe someday find an escape from this guilt inside us.

A gentleman with whom I had an interesting conversation was the lead singer of Warzone.

Now I'd heard Warzone's album and had been impressed. Sure they were flag-waving boneheads but so were The Angelic Upstarts at one time and I know that lead singer Mensi is an active anti-fascist (and has the lumps to prove it). The Warzone guy was affable but curiously tentative when it came to staking out the band's political territitory. Despite having an Italian name he was heavily anti-immigration and admitted that his favourite band was Skrewdriver. Fuck that shit. Skrewdriver are not a "patriotic" band. They are not "nationalist". They are NAZIS. So how come they are so widely distributed in America? I went into Bleecker Bobs and asked the guy behind the counter if he knew that by selling Skrewdriver records he was helping to fund neo-Nazis in Europe? He mumbled something but didn't seem too bothered. Hey, a buck's a buck, right? Like when I go into a comic shop on San Francisco's Haight and see on the shelves the comic Waffen SS published by an outfit called Survival. I complained to the salesdesk and it looks like the piece of shit has been removed but what were they doing selling it in the first place? And save the Mykel Board-style bullshit about freedom of speech. Nazis expouse a philosophy of racial extermination. Their tactics are terror and intimidation. Extending to them free speech means cracked heads, murder, violence against gays, blacks, hispanics, liberals, women, commies... Every time their shit goes unchallenged they gain confidence. I don't blame anyone for keeping quiet because they fear persoanl violence but it doesn't take much to get indignant about these bastards. Everyone's seen the photos of heaped human corpses at Auschwitz. When did you stop being disgusted about the holocaust? Nazis whine about liberal hypocrisy, they bleat about their freedom of speech, the freedom they should have to march through multi-racial areas. The only freedom they are really concerned about is the freedom to exterminate sections of the human race. Every time a Nazi opens his festering mouth unchallenged, every time a record shop stocks Nazi records or T-shirts they are shitting on the millions of victims of Nazi terror.

I'm not advocating legislation. I know from experience that every measure used to muzzle the right is eventually used to muzzle the left. I'm talking about not giving a platform to these fuckers where it can be avoided. Free speech for Nazis IS CENSORSHIP for everybody else. I'm not advocating squadism. I'm not saying that everybody should grab a baseball bat and go beat the head of the first skinny bonehead kid they can find. Yes, there is a time when kicking the Nazis off the streets is vital - Britain in the late '70s for example - and yes, if the organised millions strong socialist and communist movements in Weimar Germany had muscled up to Hitler, he would have been defeated. And yes -there is a time when it's best not to play the Nazis at their own game, to give them the attention and the publicity they need to grow. Whether now is such a time in America is for American anti-Nazis to decide for themselves. But hey - this is a rock and roll paper yeah? This is the industry and the culture I work and live in and I for one am sick to the back teeth of the complacency and the apathy of both the indie and manistream music biz when it comes to dealing with pro-Nazi propaganda. If your record store sells Nazi shit ask them why. Ask them if they know that Neo-Nazi terror groups, responsible for actual physical attacks on minorities, receive and have received direct funding from the sale of Nazi records. Ask them to stop selling the shit. The link between Nazi records and actual, real, physical violence and stomach churning intimidation is REAL.

One of the things that really pisses off US hardcore purists about the punk/metal crosover is the dilution of the scene's politics. They've got a point. I love the music but I'm sick and tired of seeing song titles like 'Homo' or 'Queer' and songs that treat women like pieces of fucking meat. Hey - I

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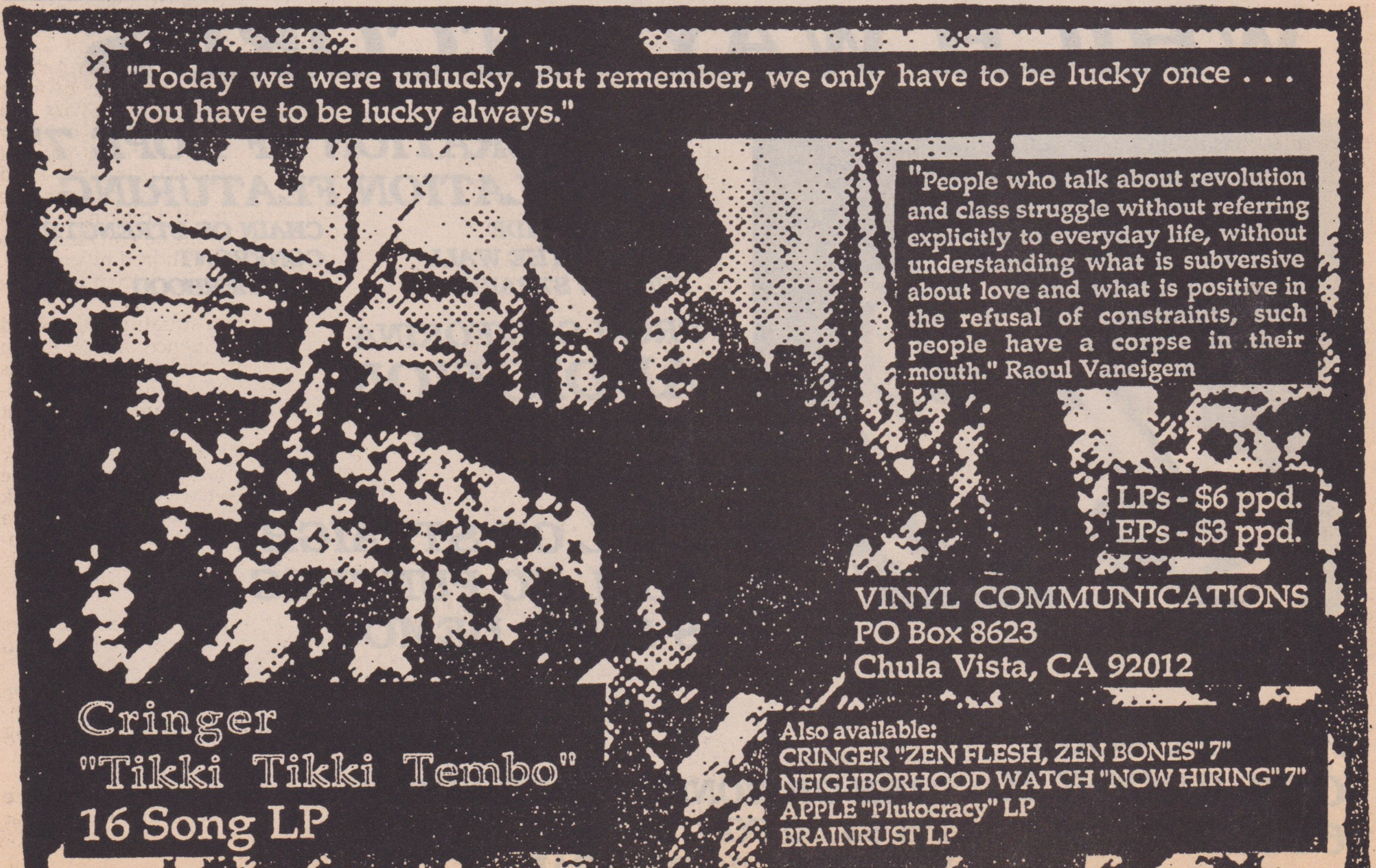


like a joke! I've built a whole stage-act out around irony and the piss-taking of liberal assumptions. But if the stuff is meant as a joke - and the bands usually claim it is - the joke is clumsy and DOESN'T WORK, SCHMUCKS!

So how come punk got such a lefty rep in the first place? Well, here's the Brit end of it.

You've got to go back to UK punk in 77. Apart from The Clash and maybe X Ray Spex punk wasn't that political. It leaned more towards the NY punk school of studied art school nihilism. What made punk political was the creation of Rock Against Racism as a grassroots Anti-Nazi organisation. This was refelcted in the majority of the UK music press. If a band came out with some dumb racist, homophobic or sexist remark they weren't censored - they were fucking SLAUGHTERED! Old hippies moan on about how the world has got nastier and more brutish since the '60s - hell, what about since the '70s?

An example. I interviewed the band Slayer. I loved their music at the time but I was a bit bemused by the track 'Auschwitz The Meaning of Pain'. I could not understand how anybody could write a song like that, packed with such revolting and clinical imagery, and not take a moral or political stance. Like was it a good thing or a bad thing, dude? So we're about a third of the way through and I ask the lead singer, who's Chilean, what he thought of the fascist dictator Pinochet (who came to power in a savage CIA engineered coup that saw thousands of people hideously raped, mutilated, tortured and murdered). The guy just looked at me.

"Hey! Pinochet is OK! Nobody got killed in Chile that didn't fucking deserve it...". My blood ran cold. I mean what a fucking slimeball! So months later a fellow journalist of mine, an intelligent chap with good, liberal tendencies, says that he wants to interview the guy from Slayer. To ask him more questions about his love of murder? About how come he's a Nazi?? No! He just wanted to talk about the new album. "That political stuff has already been done".

As far as this journalist was concerned the fact that this guy was a supporter of South America's biggest piece of Nazi shit was as important - no more or less - as the fact that they'd decided to play slower on their new album. He isn't unique. Ten years of punk being ghettoised. Ten years of reactionary goverment in the USA and the UK. Ten years of not rocking the boat. Ruth Schwartz was telling me that she got sick and tired of the flack she got from bands whose records she'd criticise in MRR because they contained dickhead racist or, more usually, sexist crap. What the fuck? What is the point of having a scene if it just regurgitates the fucked up stupidity of the mainstream? I'm not calling for a new morality. I'm just saying that a band's politics are more important than their haircuts and it shows just how any 'scene' is faced with the choice of either retreating into the idealogically pure ghetto or into taking on the outside world head on, without compromise, without ever giving an inch to reactionary ideas.

It's easy to be a screaming radical when screaming radicalism is fashionable. It's easy to retreat into a ghetto when things get tough. It"s just as easy to let things slide. I'd rather spend this column praising the positive but....there's only so much bullshit an aging commie punk rocker can take.

GUEST OPINION: RADLEY

AUDIO

As we sweep into the nineties, the compact disc is all the rage. Bands wonder about releasing new material on vinyl or disc. The consumer wonders whether to buy the album or compact disc/player. Record companies tout the "digital" quality, and the consumer has taken a new interest in how their music sounds (no one wants to be left out, do they?).

The real truth of the matter is if people spent the same amount of money on a cartridge and turntable as they do on compact disc players they would definitely be surprised. The phonograph record has amazing sound quality. Unfortunately, most people put their records on the floor when they're done playing them instead of back into the dust covers. This is one advantage the CD has. They are supposedly "indestructable". You can dip it into pepsi-cola and it will still play. Early CD's had severe quality control problems with chemical stabilities and compatability of the different emulsions. Many companies in their rush to get their catalogs into market, used acetate masters (records) to transfer into the digital domain. Many of the top engineers still have grave reservations about digital storage. They feel that in 20-30 years the "bits" will have degraded into meaningless nonsense, while insisting that their reel to reel tapes sound as good as ever. Time will tell.

The digital era is just beginning. It is becoming apparent to the manufacturers that the studio standard sampling rate of 44.1khz is too low. The same is true of the quanitization at 16 bits. Mitsubishi and Panasonic are already offering studios equipment of more bits and higher sample rates. The problem lies in the higher frequencies. The hardware is still in its infancy to accurately reproduce them. Yet, people hear an incredible amount of high end which are the digital filters freaking out trying to cope. Digital recordings are tightly compressed to get the levels "up", but out of the "red". What does that mean? It means less dynamics. A phonograph record, even on rock 'n roll can contain alot of dynamics to the music that will be lost in digital recording. Also CD's can contain up to 70 minutes of music, while LP's like to see 32-37 minutes total. So when that "great" digital recording has to also be released on vinyl, songs are dropped and the grooves of the record made very small to fit all the rest of the material, dropping the dynamic range even further.

The bottom line is the profit of CD's vs LP's. Manufacturing costs have stabilized at an average cost of $1.60 for CD and $1.10 for LP. The kick is manufacturers can charge $12 to $14 for CD's vs the $7 to $9 for LP's, and the customers are fooled into thinking that they have a better product ("it's digital!").

Digital recordings have an advantage in classical music that, when they get to a quiet passage, there's no tape hiss. Rock doesn't work the same way. Digital recorders freak out when the meters go the slightest bit into the "red". On regular analog tape, they can peg it into the red and it will sound ok. So when the digital guys/gals back off a little so the meters don't go into the red, they are using less and less "bits" and the frequency response tapers off accordingly. Neat, huh?

One last pro/con tid-"bit". Digital has no generation loss. One can dub off copy after copy and the hiss won't increase. However the electric power companies love the increased business as digital recorders draw THREE times the power over conventional recorders, not to mention the hazardous wastes left over from the manufacture of these "bits" and pieces...

North of Whose Border?!

STEVE BEAUMONT

(NOTE: The following was written in accordance with the new MRR Column Content Code which dictates that at least one out of every six columns must deal directly with, or pertain to, Punk Rock.) *(God, isn't there at least one MRR columnist who doesn't lie?!???--Tim)*

Does Punk suck or what? Last weekend, I was on my way to a Bunchofuckingoofs/Brontocrushrock show at a local bar when I passed a couple of "real" Punk Rockers. One of said leather jacketed cretins (it was only 25C°/82F°, so they had to wear their jackets) was seen chatting to a friend on the phone in a booth beside the street. After this jewel of Punkdom smashed a pane of glass in the side of the booth (I'm sure he had a good reason, perhaps it was dirty and he was just trying to clean it), I over heard him ask his friend if it would be convenient to drop by and pick up a hundred hits of acid. Now, if that isn't Punk Rock then what the hell is?

It was the above situation, combined with the lingering influence of a friend in Victoria, which prompted me to write this column. After all, if I don't tell all you neophyte Punk Rockers (who are, no doubt, at this very moment awaiting the delivery of your new leather jacket or skateboard now that Mom and Dad finally came up with the big bucks) exactly what constitutes Punk Rock, then how will you ever know? So, as a public service, here is the ultimate and definitive list of what Punk is and what Punk is not!

Punk is...

-Jaywalking. The ultimate Punk act. (Thanks to Tony Goluza from Victoria's Section 46 for this one).
-Alcohol abuse (or not, depending on current trends).
-Leather jackets, but only when it's stinking hot. Below freezing, t-shirts will suffice.
-Violence (see alcohol abuse).
-Sneering, perhaps the only constant since the birth of Punk (whenever the hell that was).
-Egomania.
-Extremism. Why be merely a socialist or

conservative when you can be an anarchist or a fascist?
-Looking mean. After all, how will people know to hate and fear you if you don't look mean?
-Expensive. All that leather and alcohol costs a mint!
-Brooding (start with a pout and work from there).
-Bad posture. Never, but never, let people know your actual height.
-Incompatibility. Put any ten randomly selected Punks in a room for an hour and you're guarenteed at least two fights.
-Independent, but only until the major record labels get interested.
-Arguing about what Punk is.
Punk isn't...
-Pleasant, but then again, neither is the world.
-Being happy. How are you supposed to brood and look mean if you're happy?
-Realistic (see Punk is...).
-Sobriety (see alcohol abuse).
-Music. Punk is Punk, damn it!
-Polital activism.(unless, of course, you deem that attending one or two animal rights demonstrations per year constitutes "political activism").
-Writing columns for MRR. I mean, just look at the people writing these things.
-Environmentalism ("You know, dude, I'll take some bottles or cans to the depot if I need some cash, but this recycling shit just takes too much time. Y'know? Dude??).
-Smart.
-Literate. Just look at the grammar in this rag!
-Progressive. Musically, socially, and ideologically, it's regressive as all hell.

There you have it, folks, now go out there and be Punk!

(One last observation before I call it quits for this month. On the wall above my desk is a painting by a brilliant artist named Christine I. Haley. It depicts, on the left side, a man with blood streaming from his brow pleading with a policeman who has his baton poised to strike, below that is the image of two soldiers covering a fallen comrade with a blanket, and, on the upper right-hand side, is the title; Time is Running Out. It's more honestly Punk than you'll ever be!)

I was talking to my friend George on the street the other day, complaining about how boring my columns are and how I wish I could be funny and write entertaining columns but I just can't seem to. He told me I should just try to make them funnier, just put some jokes in or something, try a lighter approach. "What's your next column about?" he asked. "Inflation." "Oh."

That's right. Oh. Not much I can do to make a column about inflation funny. So I'm not even gonna try. But tell me, does anyone read this damn thing anyway? My column, I mean. I mean, if I stopped writing it would anyone even notice? Really. I want to know. (PO Box 137 Prince St. Station, NYC NY 10012) Talk to me.

Yeah, I know, inflation is boring, economics is boring, all that stuff is so damn boring I don't know why it even bothers to exist. But when inflation becomes visible, something you can hold in your hand, it suddenly seems a lot more interesting.

When I arrived in Nicaragua for the first time in January of 1988, I had to change $60 into cordobas. It's the law. I signed over my three $20 traveler's checks, and in return I got 45 bills worth 20,000 cordobas each, a grand total of 900,000 cordobas. The rate of exchange was 15,000 cordobas to the dollar. About a week later it went up to 20,000. Those 20,000 cordoba bills were now worth a dollar.

They were funny looking bills. Someone pointed out to me that they used to be 20 cordoba notes, but they had been stamped over in black to read 20,000. How strange, I thought. A couple of months later, when I was hitching a ride in the back of a pickup, a Nicaraguan man, a fellow hitcher, gave me an old twenty cordoba note. I was thrilled. A piece of history. It was worthless as money, of course, so he didn't mind giving it up. It seemed ancient, like the coins I picked up in the dirt from time to time.

At the end of my first five weeks in Nicaragua, something happened. Something big. Something incomprehensible, which became only more and more incomprehensible as time went on. They called it the "cambio", the change. Those old ugly 20-stamped cordoba notes were going to be taken away, and replaced with new, beautiful 20 cordoba notes, worth the same as the 20,000. You had three days to take all those old bills down to the bank (or if you were a Nicaraguan, to a special money-changing center in your neighborhood) and trade them in for new ones.

It seemed so beautiful on that first day. We looked at our new twenties, and the beautiful pink and green tens with Carlos Fonseca's studious, kind face on them. I felt the weight of the new coins in my hands, coins of five cordobas, of one cordoba, and even of 50 centavos... centavos! How exciting! The cordoba, a unit of money suddenly so strong that you could hold HALF a cordoba in your hand, and well maybe you couldn't really buy anything with it but you could ride the bus for it, so it did actually have value. "Cordobas nuevos, estos si valen!" screamed the newspapers, and I believed them, wanting so badly to believe. "New cordobas, these ones—YES—they are worth something!" I believed. Those ten cordoba notes, how could you look at them and not believe, they were so strong, so proud, so glorious. And they were worth a whole dollar (the exchange rate had been cut in half). I hoped so hard, so scary hard, I shook inside. Change. Maybe not an end to inflation, but at least a change, which might (oh please, PLEASE) lead to a slowing down of that hideous fast creeping of the cordoba-to-dollar ratio and the every day-higher prices of everything.

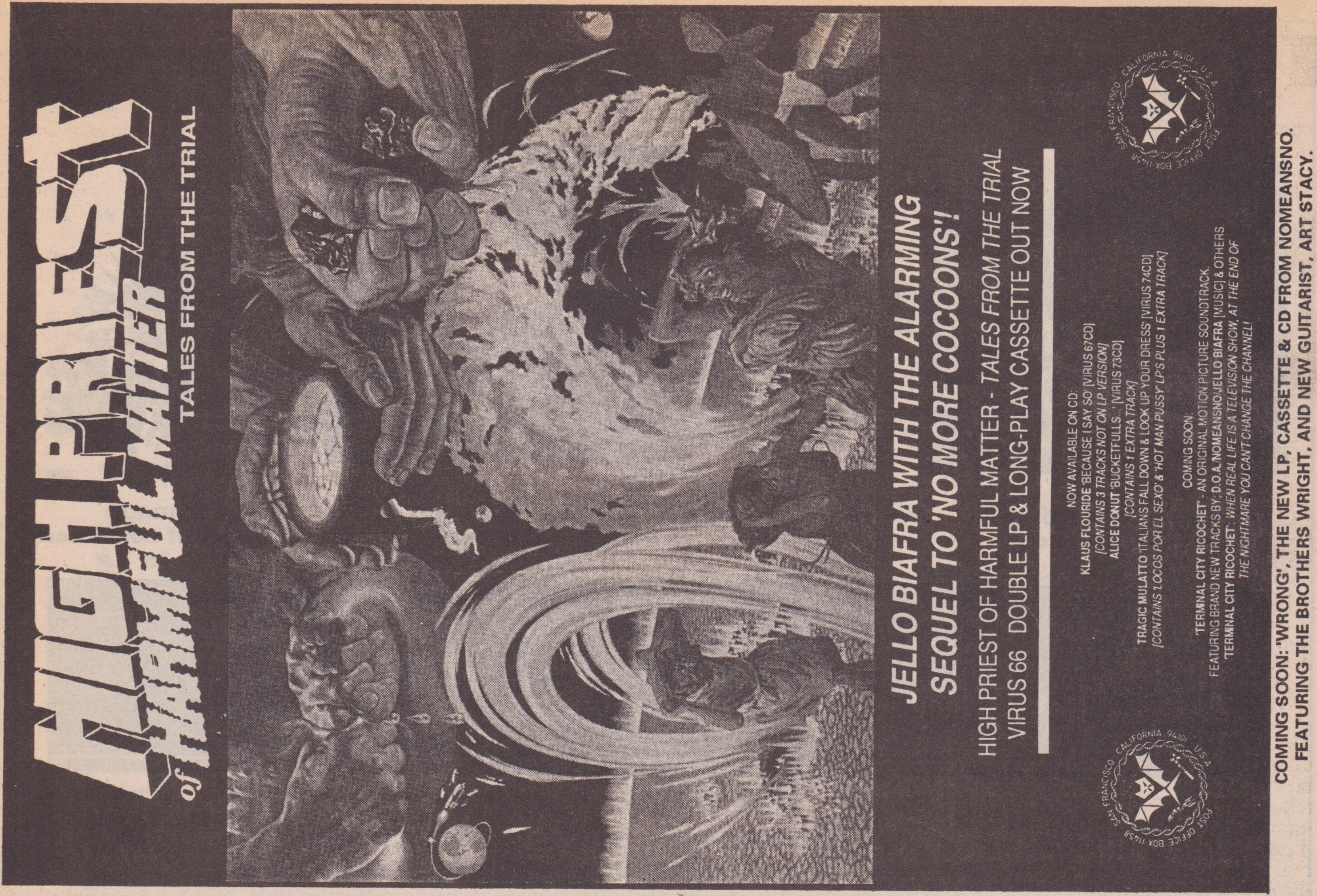
The Nicaraguans were less naive. They viewed the cambio cautiously, patiently... if there was to be a real change, they would believe when they saw it. Otherwise it was merely a hassle. Or worse, if they had more than ten million old cordobas saved up, because there was a ceiling on the amount you could trade in for new cordobas, and anything over ten million the bank just kept, and gave you a receipt that said you were owed that amount and at some later date in the distant future when things were OK again, you could get that money back. Like, fat chance. But the reason was explained to me, and it made sense. You see, inflation happens when too much money is in circulation. So they had to take all that money out of circulation and control the amount they were putting into circulation. And besides, I thought, what Nicaraguan has 10 million cordobas anyway? That's 500 dollars. That's a lot of money in Nicaragua.

But even the salary raises—the new salaries were about five times higher than the old—didn't seem to thrill too many Nicaraguans. I tried in vain to convince the father in my Nicaraguan host family that he had more money now than he did before. OK, so everything was mysteriously twice as expensive as before, even though the official prices were lower. Your salary is five times higher, right? So even if things cost twice as much as before, you still have more money than you did. No. He shook his head. No. I'm poorer. I have less money. I thought he was just being stubborn. Actually, he was being realistic. His vision went farther than mine, he could see beyond the immediate. After all, he had to live in Nicaragua. I was going home in a few months. I wouldn't be around to see it.

The prices did hold for almost two months, and the dollar exchange rate too. On the day I left, the exchange rate went from ten cordobas—those beautiful tens- to the dollar to twelve. OK. No big deal. Right?

Less than a year later, I was back in Managua airport cashing in my $60 for cordobas. The exchange rate was 4,250 to the dollar. I looked at the 10,000 cordoba notes in my hand and I wanted to cry. Those beautiful ten cordoba notes, pink and green, with Carlos Fonseca's noble face gazing seriously, thoughtfully, outward... stamped callously over in black ink with "10,000". And the other foreigners at the airport thought—just what I thought last year about the stamped over twenty cordoba notes—that it had been a long, long time since ten cordobas were worth anything. I told them, and they were surprised. Everyone knows the statistics: the inflation rate for 1988 in Nicaragua was 20,000 percent. But that's something we can't relate to. When you can see inflation and hold it in your hand, that's when you realize what it means.

You see, they subsidized too much. The government gave money away that it didn't even have in the first place. They had taken all that extra money out of circulation, but with increased salaries and more subsidies, they threw it all back in. And inflation went out of control. So, at the end of 1988 and the beginning of 1989, they began a desperate plan to salvage the economy. No more free money. They stripped down the government and the military and even the factories, laying off thousands of workers. No more artificially low prices for basic necessities. No more cheap buses. No more free university. No more free school meals. No more nothing. For a government that really wants to give its people everything, its people that have had nothing for so long... this is a really painful and difficult step. This is miles away from last year's "cambio". They're not trying to temporarily stop inflation, or to make things look rosy. They don't. They aren't. This is survival. And to the people that talk about incompetence in the Sandinista government and how they fucked up the economy by making stupid mistakes, and those to the left think the Sandinistas are selling out socialism, and to everyone and any-



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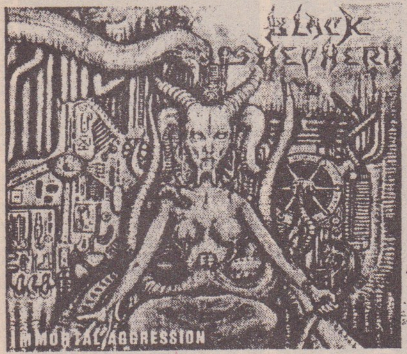

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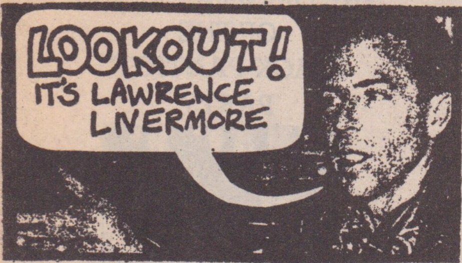
one who criticizes the revolutionary government of Nicaragua... I ask you; Could you do it any better?



I guess after last month's diatribe about the so-called anarchist riot I'm officially kicked out of the revolution. Actually, quite a few people agreed with me, although some of them wanted me to point out that the actual anarchist convention over in San Francisco was a lot more intelligent, which it was. Better hair styles, too.

Of course with my usual great sense of timing, I shaved my head a couple weeks before the convention, so I had some trouble being accepted in society (in case you don't know, anarchists mostly have hair, in as many weird shapes and colors as possible). One mohawk guy who'd always been real friendly wouldn't even talk to me. I think I embarassed him in front of his fellow mohawks ("You know a skinhead???").

Lest there be any misunderstanding, no, I have not become a nazi skin, and as far as I can tell my politics have not been affected by my (lack of) hair length, except that I've noticed this strange compulsion to kick stray cats, dogs, and little kids when they cross my path, and don't tell Martin Sprouse about this, but when he wasn't looking I sprinkled Baco-bits in his tofu salad.

My hair has now grown out to almost a full quarter inch, so I presume sanity is returning to my life, even if I haven't seen any signs of it. I spent almost all summer up on the mountain growing tomatoes, watermelons, squash, peppers, beans, peas, raspberries, blueberries, apples, peaches, cherries and such, and I went to a total of one or two punk rock shows. When I wasn't working in the garden or doing my radio show, I was either slaving in front of this computer churning out these words that you so avidly consume every month or trying to deal with the demands of the many-headed hydra that Lookout Records has become. (Hydras are supposedly mythical creatures that every time you cut off their head, they grow two more in its place. Sort of like governments.)

My partner David is sick of it, and says it's just as bad as having a job. It is like having a job, except that the pay isn't nearly as good, but it doesn't bother me as much. Maybe that's because David's been doing all the hard parts; I'll find out soon enough if he goes ahead with his plans to quit. But what this is leading up to is that I thought it was time to give you another one of my promised updates on what it's like to try and run a punk rock oriented business.

One of the rewarding parts of it has been the many fine people I've gotten to know, and surprise, a lot of them have little or nothing to do with "the scene." I'm talking about folks who do everyday stuff like work in factories or run photo labs or xerox machines or simply drive a truck or deliver the mail. Stuff that is absolutely essential to making records or publishing magazines, but isn't exactly considered "punk."

In fact punks, like counterculturalists through the ages, frequently sneer at people for being so lame as to have a job. I know, because I've been guilty of it myself. Both as a hippie and a punk, I once thought of people who worked for a living as losers, too dull or unimaginative to come up with scams like me and my friends had.

There are good reasons to be anti-work, of course; in a society as twisted as ours many if not most of the jobs available are at best pointless, and often blatantly destructive. In most cases those who do the hardest work earn next to nothing for their efforts while others grow obscenely rich shuffling papers back and forth. We are taught from an early age to look down on manual labor: the "successful" person is one who never gets his or her white shirt dirty, produces goods or services of little discernible value (e.g.: stockbrokers, insurance salesmen, advertising agents), and makes far more money than could ever be considered necessary. Someone, on the other hand, who makes "only" enough to pay for basic needs and maybe an occasional luxury is considered a failure, and all the more so if he or she does it by sweeping floors or delivering packages or, god forbid, picking vegetables.

It's a strange world in which the people who do the most important and most unpleasant jobs are the least well paid and the least respected. How many TV shows or movies do you see about people who actually work for a living? How many, on the other hand, do you see about people who never seem to have to do anything more strenuous than worry about where their next boyfriend, girlfriend, or existential crisis is coming from?

This isn't to say that I've turned into a full-fledged proletarian. I'm still a lazy no-good bum much of the time, and even when I do work, most of it involves either the kind of writing that you're poring over now or producing and marketing punk rock records. Neither of these seems as important as, say, being able to unstop a clogged toilet or fix a leaky roof. However, they seem to be about the only things I'm good at.

Which brings me smack up against the dilemma that confronts almost everyone who gets serious about music, writing, art, theater, whatever. To do it well becomes at least a full time job, which means that unless you're independently wealthy, you're faced with the question of how to support yourself. You could work some normal job during the day and then do your creative stuff at night and on weekends, provided you're not too tired. Or you could try to make a living from your art, which usually means having to alter it to suit commercial tastes. Neither one sounds like much fun.

There's a middle ground, though not too many people seem to find it. Sometimes, by simply following your own dream and staying true to your own ideals, you come up with some song or story that huge numbers of people beat a path to your door and offer you money for. Next question: do you take it? Or do you say, no thanks, my vision isn't for sale, and then go back to figuring out how you're going to pay next month's rent?

I'm thinking of bands like Fugazi or Operation Ivy. Neither of these groups made any effort to compromise, to cater to any style or sound, or to play the usual music biz game. No press agents, no 8x10 glossies, no managers trying to pry every possible dime out of club owners or record labels; these bands did nothing but make music that they loved. The result: Fugazi are now in a position where they can support itself by playing their own music on their own terms, and if Operation Ivy had stayed together, they would be in the same position.

And of course there will always be some self-righteous punks to holler "sellout." I've even heard some grousing that "Fugazi only got where they are because they have Ian MacKaye," which doesn't explain the many thousands of Fugazi fans who never heard of Minor Threat and probably wouldn't like them if they had. Face it, Fugazi is more "accessible;" college radio is playing the hell out of them, something it would never do with Minor Threat. But did Fugazi consciously alter their sound to fit into the college format? Unless I'm way more full of shit than usual, not a chance. It's just a case of the world beginning to catch up with them, the same way people started realizing ten or twenty years after the fact that the Stooges and MC-5 were more awesome than about 99% of the hippie crap being churned out in the late 60s, even though at the time you had to be either totally weird or from Detroit (I was both) to admit liking them.

But no Motor City ravings this month, and while I'm at it, I think you all owe me a vote of thanks for not burdening you with any 20th-anniversary-of-Woodstock nostalgia crap. Anyway, is it possible to make a living from your art and still maintain your integrity? Or is integrity like some nonrenewable fossil fuel or your grandfather's trust fund, something that you trade or sell bits and pieces of in order to survive?

Life is a process of constant disillusionment, which doesn't sound too good unless you think of it in terms of getting rid of all your illusions. Since we are supposed to prefer reality to illusion, disillusionment should be a good thing. But what if reality is nothing but an artfully arranged set of illusions? Ones that we have arranged ourselves, the same way we would make a movie or write a book or compose a song?

Makes it harder to exactly put your finger on what is right and wrong, or what we are doing here, or even if we are here, doesn't it? For example, am I really thinking up these ideas, or am I just some mindless ant taking dictation? Oh, but never mind, that was just your twentieth-anniversary-of-Woodstock commemorative interlude of LSD-style philosophical musings. Back here in the "reality" of the late 80s-early 90s we no longer have the option of running off to live in psychedelic la-la land. The economy is shot to hell, most of us can expect to work harder and earn less than our parents, and soon you won't even be able to get a job without signing your body and soul over to the corporation or state, said contract to be enforced by frequent urine tests, polygraphs, pledges of allegiance, and bible study classes.

Faced with these prospects, I feel a young person's best prospect is to stay out of the system as much as possible. It's better to be in business for yourself, and better still to be in a cooperative business with friends who share your values. You might not make as much money as you could at a straight job, but being able to feel good about the work you do is something no amount of money can buy. Another thing you might find: many things you think you need are more trouble than they're worth.

When I worked at the factory, there were guys there my age who would sign up

for every overtime shift. They'd work twelve hours a day, seven days a week. Why? So they could buy some totally radical car. And what did they do with their totally radical cars? Drive them back and forth to work, of course; that's about all they had time for. Which sounds like more fun to you: having a $20,000 car parked outside of your job, or taking the bus to the beach? Learning to live cheaply is one of the greatest labor-saving devices ever invented.

Like Tom Sawyer and a whole lot of other people have learned, work is only work when you have to do it. The same kid who can never get around to reading two pages out of his math or English book can spend days at a time figuring out guitar scales. I've got a friend who never did any homework, and only graduated because here in Laytonville everybody graduates as soon as they're old enough to tell one end of a chain saw from the other. His mother was always saying, "Talk to him. Tell him how important it is for him to get a good education."

So I'd talk to him, but we never seemed to get around to the subject of his education, because we'd always get distracted by something else, like history, or physics, or motorcycles, or gardening, or even (really!) English grammar. He still never did any homework, got mostly Ds on his report card, and since he graduated three years ago, has carefully avoided both college and a job. He lives in a falling-down shack with no electricity or running water, owns one pair of pants and two T-shirts, and sometimes doesn't leave the mountain for weeks.

What does he do all that time? He reads. He reads all the books that he didn't read in high school, and books that he'd be told to read if he were in college, and books that most people, including myself, would never read because they're too hard. His mother thinks he's a failure and a bum, yet he's obtaining for himself the kind of education that others will spend thousands of dollars for at a university. And when I ask him why, if he likes to read so much, he didn't do it when he was in school, he says, "I didn't feel like it."

My parents think I'm kind of a bum too, because I didn't feel like staying at the factory, didn't feel like finishing college, didn't feel like getting a haircut or going to church. Now that I think about it, almost every worthwhile thing I've accomplished came about because I didn't feel like doing what I was supposed to do. I had to fill in the extra time with something, and that something turned out to be what I had really wanted to do all along.

I believe that everyone has some special talent (well, almost everyone; I haven't figured out how this applies to defensive linebackers or singers in straightedge bands) that should provide them with the means to live a happy and healthy life. Unfortunately people are usually too busy with the "education" necessary to prepare them for a "good job" to find out what that talent might be.

Trust your feelings and instincts. If you don't want to do the work you've been told to, sure it might be because you're lazy, but it also might be because it's stupid work. Whatever you're doing, whether it's for love and money, stop and ask yourself from time to time: "Is this what I really want to be doing?"

If you find yourself consistently answering "No" to that question... Well, you don't need any more advice from me. You can take it from there.

Huey Newton, co-founder of the Black Panther Party, was gunned down in west Oakland this month.

The Black Panther Party was a "Black Power" organization that understood that black liberation was necessary for their survival, that blacks had to learn to overcome their white-instilled negative image and become self-reliant, but that it was also necessary for whites to learn about the class structure of society that oppresses us all in order for a larger liberation to succeed.

One thing I particularly remember was that as poor white counter-cultural types moved into previously all-black ghettos in Berkeley and north Oakland in 1967, they became easy targets for muggings, rapes, etc. Huey and the Black Panther Party put out the word on the streets that these whites were potential allies and not "the enemy". Needless to say, most of the violence ceased.

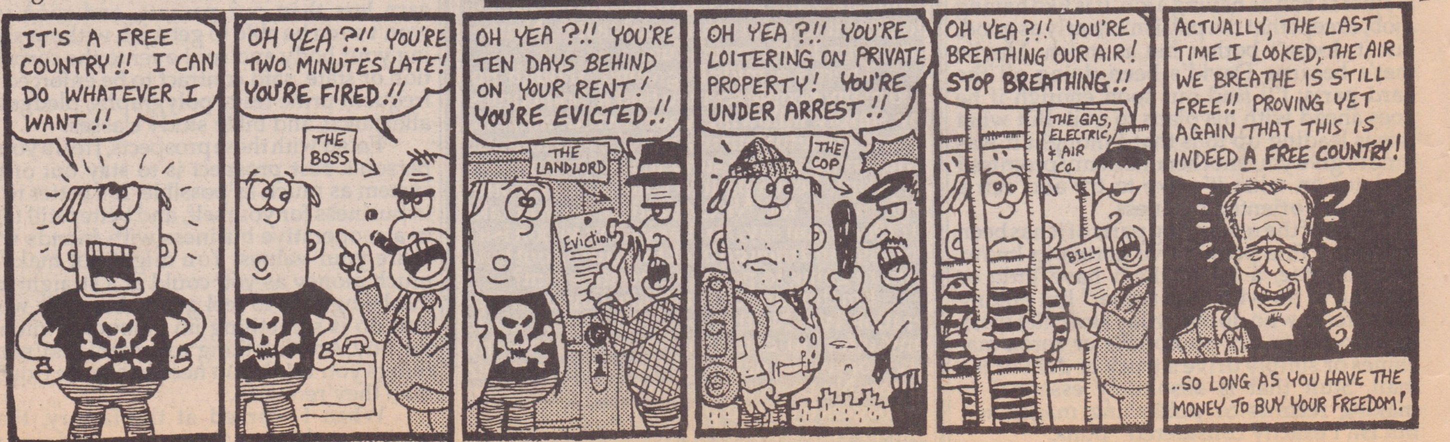
The Black Panther Party message to the black community, backed by militant actions of self-defense against the murderous Oakland Police Department, and local community organizing of people-controlled schools and food programs, led to severe government destabilization and attacks in the form of the unconstitutional COINTELPRO campaign of lies, disinformation and out-and-out murder of BPP members.

THE ORIGINAL VISION OF THE BLACK PANTHER PARTY

This party, like all people-power groups, was fragile and got smashed by the white power structure that had no intention of letting the idea of self-control spread, just like the power-source did in China recently. But the Panthers did the best they could considering the opposition. While Huey had great ideas, worked hard and took many chances, he was human—part intellectual and political dreamer, part street hustler.

When the party was smashed, and the Panthers were either jailed, dead, driven insane, or sold out (Hi, Eldridge!), Huey was alone. He fell a lot, was in and out of jail, though he somehow managed to get a PhD along the way. When people get isolated afters years of constant harassment, internment and psychological warfare, they get scarred. Huey's personal life may not have lived up to the hopes he raised for us all, but despite that failure, he never did give up, kiss up, or sell out. He always remembered where the shit lay, and that he layed in it too.

And he died on the streets, in the neighborhood he grew up in.



THE BEHIND THE NEWS ROUND-UP FOR......................OCTOBER, 1989

MRR NEWS

Rev Norb Shits On The Air!!!
See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

LEON CAVALLO SQUAT FORCIBLY EVICTED!!!

by Enrico

On August 16th at 7:00 AM, the Leon Cavallo squat was evicted. It was the biggest squat in the center of Milano and lasted from 1975 to 1989. (See MRR #60).

A heavy fight lasted one hour between the squatters, who threw molitov cocktails and bricks, and the cops, who answered with teargas and helicopters with gas bombs.

No one was seriously injured. 27 charges were pressed against squatters. 55 other squatters were identified by the cops. After that a huge bulldozer came and in half an hour destroyed 14 years of live music, and, in a word, love.

This was written one hour after the event. We will let you know more about others Italian squats later.

CZECH TAPE DISTRIBUTOR CLOSE TO DEATH

By Susanne via Tad

Free Petr Cibulka!! Czechoslovakian Alternative Tape Distributor faces ten years in jail!

Petr Cibulka is one of the prime movers of non-commercial music and culture in dictatorial Czechoslovakia. He has been jailed many times (with health permanently damaged) for his activities in the counter-culture and political opposition. Jailed again, he faces another long stretch. Those close to him believe he'll die in jail from ill health. His irreplaceable tape collection- one of a kind in a country like Czechoslovakia has been seized by the state.

Following is excerpted material from The Bloc: Voice of Central and Eastern Europe June/July 89. Following that is an update by Susanne, a close supporter of Petr's from Holland.

"b"oB McGlynn, Neither East Nor West, N.Y.C.

An independent music publisher, Petr Cibulka, has recently been charged with

Continued Page 4 Col 1

Without Borders: The 1989 Anarchist Conference And Festival

by Mitzi Waltz

I don't know how many times in the past year I've heard that an "anarchist convention," like "military intelligence," is a contradiction in terms. The truth is that it's a long-standing practice. Anarchists in Europe and Australia have had annual meetings for quite some time, and for the past four years anarchists in North America have also gathered in increasing numbers. It's a revival of a tradition that dates back to the start of the modern anarchist movement in 19th century Europe.

This year a crowd of over 2000 packed into workshops in Horace Mann Middle School in San Francisco's Mission District this year for six days of serious talk and fun. It was a predominately young group, with punks widely represented. It included squatters from New York City's Lower East Side, suburban youth from the Midwest, Rainbow Gathering-types recently in from Nevada, radical sex workers from Toronto, communists on the lookout for new recruits, college-types curious about anarchism as a philosophy, computer hackers from the Bay Area, a group of anarchist punks from Mexico City, gays and lesbians from all over, oldline CRASStafarians and young straight-edgers.

If I said that a good time was had by all, I'd be lying — some communists were ejected from the building, some workshops were boring, overcrowded, short on information or short on time, child-care was poorly organized at first, and with 120 workshops in a five day period, there was just too much going on—plus nightly cultural events and a lively scene in the building's courtyard, halls and auditorium.

But for most in attendence, workshops and networking were the focus of the conference. A few workshops were presentations by one person or a group, some of which became question-and-answer sessions. These tended to have the feel of a loosely-organized community college class. Others were "facilitated" by either the workshop's organizers or a participant who was willing to take on the responsibility of keeping track of whose turn it is to speak and ensuring that no one was unneccessarily squelched or

EXAMINER/CHRIS GULKER

Roughly 200 self-proclaimed *"anarchists" rallied inside the Federal Building in San Francisco Wednesday. They burned fake money and protested crackdowns on food giveaways by the group Food not Bombs. No arrests were reported, although police Sgt. Jerry Senkir said, "If these are anarchists and this is their day of action, then we expect there to be some arrests." The group led police on something of a goose chase, leaving the lobby by a back door, walking down Market Street to the Pacific Stock Exchange and winding up at the Bank of America Center on Pine Street.*

ignored in the process. Some facilitators were better than others.

The range of topics was broad, covering the spectrum of interests within the anarchist community. Among the titles were "Anarchy 101" (an introduction to the basics of anarchist thought), "Hackers, Crackers and Controlling Interests" (on anarchist-flavored computer use, including some interesting specific projects), "Anarchist Sex Workers," "Organizing Against Racist Skinheads," "Animal Liberation" and "Anarchy And ERnvironmental Activism." In keeping with the conference's "Without Borders" theme, there were several workshops on international issues, including reports on anarchist activities in Mexico, Holland, Germany and Eastern Europe. People working in music, dance, art, video and publications held networking events, and there were several excellent workshops on various aspects of anarchist history and theory.

Anyone who came to the conference was free to set up a workshop on their own, and quite a few did. Some of the most interesting offerings (such as a zine swap/networking event put together by Hakim Bey) were organized more-or-less spontaneously.

Well, so much for the adult education experience. Alongside it was another experience of living and working with a couple thousand people in a small space — preparing food together, serving it and eating; playing improvised music and dancing; putting together c and dancing; putting together ideas for action on a local level; sitting and talking in the sunny courtyard; meeting new folks. We even managed to print up a daily newsletter created from submissions dropped into a box and laid out by volunteers.

Putting It Together

But it didn't just happen. Putting on a week-long event that involves not only classes and gigs but also food and shelter for over a thousand people is a huge undertaking. It's not unlike creating a small town from scratch and trying to set it up so that it'll run itself. To do so, anarchists in San Francisco started meeting a year before the conference. At first we just talked about the conferences that had happenned before and what we the conferences that had happened before (Chicago, Minneapolis, Toronto) and what we could do to pull this one off. As time grew shorter, plans became more concrete and people who were interested in dealing with specific parts of putting the conference together,

Continued Page 2 Col 1

@narchy *from Page 1 Col 2*

such as putting together a survey, organizing fund-raisig events and looking for an appropriate site, got together.

We worked as a group, with intent to get consensus on every important issue — meaning that if there wasn't instsant agreement we went through a long process of arguing and explaining at meetings to try to find a position that all could accept. It's a tiring process, and sometimes it broke down.

For example, one of the earliest controversies to pop up was the relationship of the "Day Of Action" to the conference. In the past, a day had been set aside for some sort of militant action by conference-goers. Many felt that the action was sometimes unfocused and random, and that participating in a militant action in a strange city left conference participants more exposed than usual to arrest and injury. With mail coming in largely against including a Day Of Action in the official conference and a sizable number of local people sharing the anti-DOA sentiment, the issue polarized the local community. The division was somewhat, but not exclusively, divided along the lines of older, San Francisco-based anarchists against and younger, East Bay-based anarchists for it. In the end, a group of mostly East Bay anarchists decided to take responsibility for organizing and funding a Day of Action to be held separate from, but immediately after, the conference itself.

Money was a constant hassle and few people wanmted to deal with it. The conference ended up costing about $15,000 to put on, all of which was raised by donations (mostly small ones, although a few people, including Michelle Shocked, gave generously) and benifits. And, of course, there was the constant refrain, heard in any organization, that the same few people were doing all the work.

The most difficult problem was finding a site. San Francisco rents are among the highest in the country, and the group was leery of using a less-expensive city-owned site, such as a school. After several other possibilities fell through and the start of the conference grew frighteningly near, we opted to use a middle school site. A warehouse was also rented, ostensibly for food preparation and storage but actually to house those people who didn't know anyone locally and for whom we couldn't arrange sleeping space. This secret plan was discovered by the warehouse's landlord on the first night of the conference, causing sudden housing problems above and beyond the ones we already had.

Too many gigs to choose from

Nighttime was busy time for many conference-goers, with at least three events scheduled for almost every night. One of the best of these, in my opinion, anyway, was headlined by Scotland's Political Asylum and featured Dead Silence from Colorado and Toronto's Mourning Sickness. It was held in a terrific warehouse space. Other shows included Sabot, Third Rail, Shit Howdy, Less Is More and dance ensemble High Risk Group at Studio 4 (another warehouse venue); a hardcore gig headlining Christ On Parade at Gilman St; and Helis Creed, Mom (formerly Bomb) and Thinking Fellers Union at Klub Kommotion.

Picnic in the park

Probably the largest crowd for any one conference event was for the Sunday picnic in Delores Park. Free food, impromptu acoustic music, dancing and drumming, and the presence of friends under the warm sun made it an enjoyable afternoon.

Enjoyable for most, that is— one picnicker took offense to the "Peace Nazis," a tiny group of art students who have been showing up at local events in "fascist-style" uniforms as an art project sort of thing. Said picknicker didn't get the joke, and not only burned the group's handmade flag but got written up in the conference's daily newsletter for having done so. Except for army helicopters buzzing the group repeatedly and a truly awful serenade of bad Texas songs by a couple members of MDC, the day was otherwise unmarred.

The conference continued on Monday with more workshops but fewer people, as some out-of-towners couldn't stay past the weekend.

The Day of Action disaster

The Day of Action Committee, which held meetings before and during the conference, made plans for a squatters' "takeover" of an abandoned building near the University of California campus and an accompanying march. However, the group's plans leaked out and when demonstrators arrived at the targeted building they found it surrounded by police. The planned action quickly degenerated into a riot, including the trashng of a Coca-Cola truck and a number of shops on Telegraph Avenue in Berkeley, a shopping district that caters to UCB students. This was the third riot in Berkeley in recent months, and the police were ready for quick action. About 50 arrests were made, and those arrested were arraigned on August 17. Charges were reduced to misdemeanors except for one felony count. All will have to reappear for court hearings.

The local newspapers, which had completely ignored the conference before the violent action in Berkeley, made the riot a front page story and it was at the top of every station's news broadcast. Many who had been involved with planning the conference were disappointed, to say the least, that once again anarchism had been identified as a political philosophy that advocates violence for no real reason. That was the story that the local media wanted to tell — one reporter for the Examiner told me that her editors "were kicking themselves" for not covering the conference after the riot erupted, since police told reporters that the rioters had been busy learning their tactics at "anarchy school" for the past week.

Police disinformation was readily parroted by the local media. For example, a group of about 75 conference-goers planned a nonviolent demonstration in San Francisco as its own "Day of Action. The event included a "picnic" to share food with the homeless in the city's Civic Center where food giveaways by the radical group Food Not Bombs had recently been banned, and a march to the former site of the International Hotel (which once housed low-income Filipino immigrants but was torn down by a real estate speculator with the City's connivance) to plant vegetables in the ruins The group carried out this nonviolent action, then disbanded — but the media reported that they went directly to Berkeley to incite the violent riot that followed that afternoon! A reporter told me that this information had come directly from the San Francisco police.

It was also obvious from police comments in the press that a considerable amount of information-sharing had gone on between the SFPD, the Canadian RCMP and the police forces of Chicago and Minneapolis. Surprised? We weren't.

A couple of people were arrested at the end of the San Francisco action, but they were quickly cited and released. In Berkeley, at least 30 arrests were made, some on fairly serious charges

We won't see you again next year

Will we do it again? As it stands now, not in 1990. The 1989 conference was just too big of an undertaking, even for a large, resource-rich city like San Francisco. At this time, it looks like several areas will be holding smaller regional gatherings. For many anarchists, that's a better solution — many feel that organization, when necessary or desired, should be as loose and local as possible. Some others, notably members of the Revolutionary Socialist League (which also publishes the "anarchist" paper "Rage!"), are pushing for a nationwide anarchist federation. and/or a national anarchist newspaper. This issue was a point of controversy at the convention, provoking the appearance of flyers from players on both sides.

It's possible that not having a conference in 1990 may allow everyone to cool down. But despite the logistical problems, legal and financial hassles and disagreements, to me it felt good to get together with so many people whose ideas were at least close to my own. I hope that we can all make use of and expand the contacts made at the conference — and I know I'll never forget the really special friendships that started ther (Hi Frank from Springfield and Disciples of Melvin crew!) Putting together the conference was a strengthening — if often trying — experience for the local anarchist community, and I think it's one that will make us better able to organize locally.

TIMEBOMB TOM AND THE REV. NORB'S AMAZING GRACE

When the Rev. graced the mic on his last radio show Sunday, June 25, he minced no words: "Why I oughta round up the chancellor and those double-dealin' dick smokin', scrotum-lickin' motherfuckers right now and whip 'em with my 40 gauge scooter chain."

Timebomb Tom, his cohort, elaborated: "I'm gonna get the chancellor's wife, stab her 22 times and fuck every one of the stab wounds."

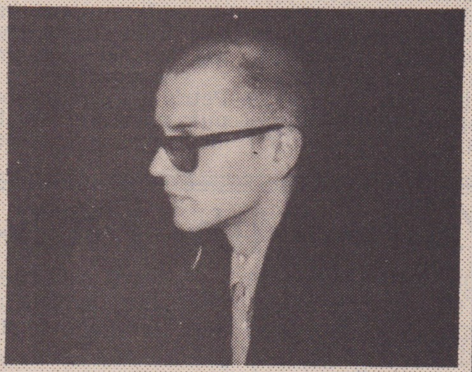
The story begins and ends here. Well, actually the story begins in late April when I received a frantic phone call from a much-addled Timebomb. Succinctly he said, "Tell Norb when he gets home that the sons of bitches are taking over our station."

What I learned later was that Wisconsin Public Radio was going to take over operations at the campus radio station where Tom was assistant program director. With the public radio affiliation, ths station had to conform to public radio standards (censorship). Alternative music, hardrock, college rock, punk rock, heavy metal...any type of music expounding youth culture decadence was to be axed. Volunteer DJ's, which Tom and Norb had been for 4 and 2 years respectively, were told they would have broadcasting privileges for for one more month. On July 1 Fourth Reich Radio would prevail.

The guys had a beef and they were going to let people know about it. First, they understood the university was under no obligation to supply a radio station for students; being a public entity it was vulnerable to budgeting and funding considerations. But it was as simple as this: if the station was going to continue to exist on campus, students should rightfully have unrestrained access to it, no matter where the funding is coming from. Hence, the brunt of their outrage was directed at Wisconsin Public Radio and their elitist art nazi format censorship. But their main goal was to fight the university administration for allowing this organization to come in and dictate to students what to play.

So, the guys pursued all those quaint little formal channels of protest that the system supposedly respects: they submitted petitions; they held a well-attended rally; and the school paper devoted nearly half of its news space of one issue to articles and letters condemning the takeover. It was futile, the "chancellor" (???) would not budge on the issue.

Taking a cue from Thoreau, Norb and Tom devised the perfect civil disobedience caper; their strategy was simple and obvious. Since they each had 4 more shows to do, they had the perfect oppurtunity to hurl barbs over the airwaves. The idea was to start out rather tame, using only mild expletives. As things wound down they would push the limit, eventually employing the strongest degree of obscenity that their imaginations and potty-mouths could produce. The culmination would be Tom's last show on June 26; a live GG Allin phone interview had been arranged and Tom was to assemble a collection of various sick minds in the studio. Their intent was simple and sophmoric: Tom would play his lewdest records, the guests would be free (encouraged) to express their outrage over the situation in the most uninhibited venacular they deemed appropriate; and most importantly, Timebomb hoped it would be a hell of a lot of fun—positively the most free-wheelin', knock-down, tear-up, double-headed monster rock'n'roll party ever broadcast.



Tom's main intention, though, was to at some point in the show push the limits of decency so far that a listener would complain and security would pull the plug on them. It would be performance art. If all the participants behaved according to plan, an interesting paradox would be acted out. On the left hand of the absurdity spectrum, the university denied the students free access to the station, thus indicating they felt no obligaiton to honor their First Admendment rights. On the other hand, the administraton would reprimand Tom under the First Aimendment, claiming the language he used was not appropriate according to First Admendment limits imposed through FCC regulation.

The drama unfolded nicely. Tom's June 7th show included an interview with the school paper's editor. Jabs were taken at the chancellor and station manager, but nothing stronger than "this sucks" and God damn" were uttered. Tom gave up bleeping out dirty words on some of the records he played as he had done in the past, thus the vile f-word was broadcast during a few songs. The word "fascist" was thrown around a lot.

Interestingly enough, when Rev. Norb stumbled into the studio June 11 to do his late night show, a memo from the station manager was hanging up by the microphone. In a nutshell it said, "Bellittling comments directed towards the administration expressing personal opinion about the transfer of WGBW to Wisconsin Public Radio will not be tolerated..."

Norb, being the model American citizen he is, ignored this feeble attempt at censorship. He not only read the memo over the air, he made some very disparaging comments about it. Through the course of the night, he also played an entire side of depraved comic Andrew Dice Clay's album, "Let's Fuck" by DOA "Find 'em, fell 'em fuck 'em, forget 'em" by the Mentors and some other equally wholesome ear candy.

Luckily, and quite remarkably, no listeners complained that night. Norb began scheming much lower depths of outrageousness for his last show. June 25. An historic day in broadcasting. Norb commemorated the day by beginning to drink early, getting his gumption up. 9:30 p.m. Norb leaves for the studio and, fatefully, Timebomb decides to witness the last installment of "Amazing Grace" firsthand, and accompanies the rockin' Rev. to the studio. No one knows what to expect.

Madness transpired. "Anyway, this is the last show, this is the rockin 'Rev. on WGBW the station that sucks big turds, it sucks shit man as does the community as does the chancellor. I don't know, man, I'm all teary eyed. What's this, how about I take this "on air" sign and smash it over my head! (thunk, thunk) They make plastic a little better than they did in my teething years."

"...it being the last installment of Amazing Grace I think it's time I put the factsonthetableMabel anotherBlacklabel. Y'know, all those times you're listening and you're saying to yourself, 'Ya know Norb, you're always keep talking' about all this Nehi and Shasta cola you're drinking in the stulio,.'aaawwww, that's all bullshit, I had beer in here every show."

"I'd also like to say that, for the record, I did, on two separate occasions I did screw my girlfriend in the studio...and I think it was pretty good for all parties involved." TOM: "Does Jody know about this?" Baaawwww Ha Ha ha!!!!!!

This is only the wind-up.

"Whoaaa, hangonherestop... what's this. A memo...this is highlighted in yellow marker: "Attention all staff, effective l2:00 p.m. Wednesday, June 26 and Thursday June 30, the station will be signing off early..." TOM: "12:00 p.m. Wednesday, that means I don't get to do my last show. Awwww MOTHER-FUCK!!!!! THOSESONSOFBITCHES!!! I don't have GG's number with me... awwww, fuck them! I knew...I knew them double dealin'...Oh wait the bottm line of the memo...'SORRY FOR ANY INCONVENIENCE'" Bawww bawwwwhahahahah!!!!

Norb then segued into a song called "Shit on my Dick."

This is only a sampling of the visceral verbal hijinx that was hurled over the airwaves. Songs with titles ranging form "God Damned motherfucking son of a bitch" to "Nazi Concentration Camp" to "Fuck School" were played. They dialed up a host of 1-900 numbers like the 'Romance Hotline" and "The Wrestling Hotline" to jack up the station"s phone bill. Listeners called up and were encouraged to use profanity over the air. It was a gas.

It lasted for about 45 minutes. Several listeners called, campus security stepped in, and eventually pulled the plug. Tom's last words: "The fascists have taken over, this fuckin' sucks."

A month after the incident occured I am happy to report that no federal or university administration action had been taken against Norb and Tom, and in the words of the Dean it's a "closed issue." It's a good thing; if any of the complaintants submitted a tape of the broadcast I'm sure they would be hung in Lambeau Field in front of a throng of Green Blahites.

In a nutshell, the guys won the battle but they lost the war. They got unprecedented media coverage and were able to direct peoples' attention to the real issue...the university's surreptitious and callous handling WPR's hostile takeover. And if anyone comes forward with the argument that they crossed the line of "good taste" when they made physical threats against the chancellor, I say this: it's just how outrageous the guys had to get in order for someone to get angry enough to call in a complaint and get the machinery of their protest vehicle in motion.

The war is lost though. Wisconsin Public Radio controls the station and it's obvious that's never going to change.

CZECH from Page 1 Col 2

"illegal trading" and is currently being held in prison. Cibulka is apparently being prosecuted for "large scale speculation."

In fact, these recordings were heavily subsidized from Cibulka's own pocket. By quoting the exact cost of producing a tape or cassette and comparing these costs with Cibulka's prices shows that to make any profit at all, Cibulka had to sell at least 16 copies (on cassette) or twenty copies (on reel-to-reel tape) of each of his recordings. However, Cibulka's list of recordings included predominantly "non commercial" items. Of the 331 titles on his list, only one or two percent would have sold around thirty copies or more.

It is only possible to make a profit from selling recordings of music in Czechoslovakia if you make illegal copies of Western records or of recordings of the American top twenty. But this is what Cibulka did not do. Strangely enough, these activities are tolerated by the secret police, although they are in breach of international copyright.

Following is an excerpt of a letter from Petr: "I would like to thank all those in Czechoslovakia and abroad for all they are doing on my behalf and on behalf of all other activists in Czechoslovakia. I assure them that the!r actions are not futile, even if everything ends up the worst for us. Any attempt to do anything is valuable, even if it turns out to be unsuccessful. Such attempts harden you, enable you to learn new things about yourself and give you invaluable experience for further struggle..."

Susanne's Update: I have some news about Petr Cibulka. I've just been to Czechoslovakia where I visited Petr's mother in Brno. The situation still looks quite bad. The Police provided the prosecution with 500 names of people who "admitted" to have received "subversive" material from Petr. The accusation-book is ready now, it is 1000 (!!) pages long, and has to be paid for by Petr himself!! Now he and his lawyer can study the book until the process takes place, which will probably be in September. Petr also has to pay for his staying in prison, and since he can't earn money, he is accumulating a debt towards the state.

Petr's mother's (Vera Cibulka) situation is also very bad. She is going through all this alone, all her friends fled, because they don't want to get involved in politics, too dangerous. Her mail has been censored for several months, and her house searched three times. On top of this, her little garden, which she bought with her few savings, has been confiscated. Since Petr is in prison, she has not been allowed to see him. (In a letter I received from Vera Cibulka, she states, "I am an old, ill, and lonely woman, who has no relatives and my son is the only support in my life." She thanks those who are helping Petr. -B. McGlynn)

According to her and Petr's lawyer, the best way to put pressure on the Czech Government is to send letters to the president demanding Petr's release. Protest letters can work! There's been much experience in this, Czechoslovakia has backed down before. A single page letter to Czechoslovakia is ¢45.

Protest letters to: President of Czechoslovakia Hradcany, Prague, Czechoslovakia, Czechoslovakian Embassy Ambassador, 3900 Cinnaean Ave. N.W. Washington, D.C. 20036

Petr's prison address: (whether his mail is withheld or not is irrelevant, the state still sees it and uses it as a gauge of how much protest there is.) Petr Cibulka, Nar. 29. 10. 1950, NvumscsrBrno-Bohunice, PSC 62500, Czechoslovakia.

Copies of protest letters and letters to Petr should go to his mother and Susanne: Vera Cibulka, Mucednicka 39, 61600 Brno, Czechoslovakia; Susanne, Postbus 16683, 1001 RD Amsterdam, Holland. For more info send an SASE to: Neither East Nor West, c/o On Gogol Boulevard, 151 1st Ave. #62, New York, NY 10003 (whew!)

Dixie Lee Carney/June 14th, 1965-August 6th, 1989

Dixie Lee Carney was found murdered in her apartment on August 6th, 1989, 4 months after she had moved to Oakland, CA from Roanoke, Virginia. In Roanoke, Dixie formed a punk rock band, "Pretty Pathetic". Although the band did not stay together long, Dixie became a devoted fan of punk rock music. Her home served as a stopover for most of the bands to come through the area. She put up such bands as Verbal Abuse, F.O.D., Ugly But Proud and GBH. She was a well known figure in "the scene".

Dixie moved to North Oakland in April of '89. Although her stay in California was short, her generous and peaceful nature earned her many friends.

On August 6th, 1989, three friends visiting from out-of-state found Dixie's body in her apartment. Autopsy reports verified that she had been strangled. To think that she had suffered such a violent, savage death has brought unspeakable horror to her numerous friends and relatives. Although the police and FBI have been investigating this crime, they still have not found the suspect responsible for her murder.

Dixie Lee Carney was loved by all and is sorely missed. Her death has left an enormous void in the lives of her loved ones. Our only comfort is to keep her memory alive and to hope for the capture of the fugitive responsible for her murder

We are looking for Dixie Lee Carney's boyfriend, Sam McBride/Sammy-Town/Slammy. He was the singer of Fang, and has numerous tattoos including: Spiderman on right upper chest, penis on ankle, skeletal hand, gun being shot, fetus, nuclear cloud and Chinese symbol on arms. He was last seen with a shaved head, and may be growing hair and a beard.

Anyone with information regarding the whereabouts of Sam McBride is asked to call Ramon Paniagua (415)273-3821. Call collect.

There is a large reward for information leading to the arrest and conviction of the suspect responsible for her murder. Please help us!!

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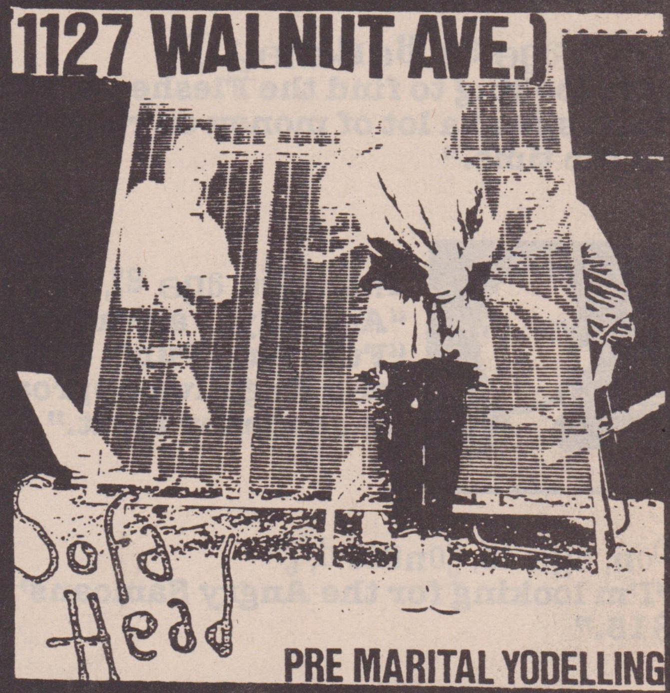

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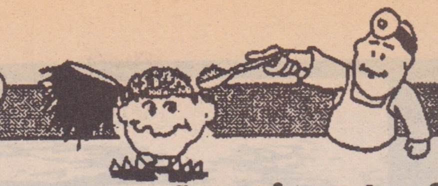
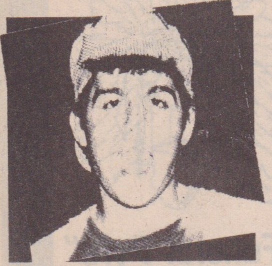
WHATS THE SCOOP?



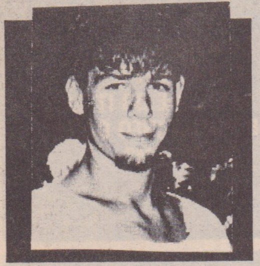
By Alisa Schulman

This month's question: What record are you hoping to find today? And what would you pay for it? (asked at the Gilman Record Swap)



Ramon, age 18, Santa Clara, CA
"I would like to get the Germs' "Forming" 7". I'm not willing to pay anything for it, but I'm willing to trade for it. I have these records I brought, hopefully someone will appreciate one of these records as much as I appreciate the Germs record."

Jeffrey, age 25, Montclair, NJ
"I'm looking for the original Bangs 7". I have no idea how much I'd pay for it."



Craig, age 19, "Hell" (Sacramento, CA)
"Anything by Current 93 or Throbbing Gristle, or anything that I don't have by the Residents. I'd pay $15 or $20."

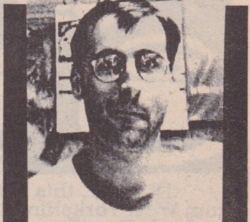
Greg, age 29, Berkeley, CA
"I'm looking to find the Flesheaters first single. I'd pay $3. I don't spend a lot of money on records, but I find excellent deals all the time."

Thomasso, age 23, Germany
"Actually, I already found what I was looking for. Big Boys' "Fun, Fun, Fun", Unseen Force, Nihilistics...and I'm looking for a Negative Approach 7", but I don't want to pay too much money for it."

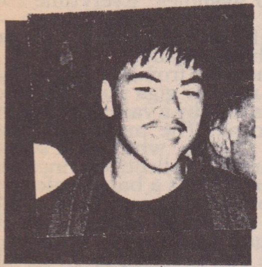
Don, age 16, Concord, CA
"I'm looking for the Angry Samoans' "Queer Pills" EP. I'd pay $15."

Shannon, age 18, Danville, CA
"I want to find that Egg Hunt one because I don't have it yet. I don't know how much, probably five bucks or something."

WHATS THE SCOOP?



John Silva, age 28, Los Angeles, CA
"I found the record I wanted, but I didn't want to pay the money for it. The first Times single, "Red with Purple Flashes". It was like 40 bucks and I was willing to pay 20 bucks."



John Jung, age 17, San Mateo, CA
"The first Youth of Today 7", "Can't Close My Eyes". I'm hoping to trade for it."

Theun, age 21, Holland
"I'm looking for cheap records, and they're hard to find. I want the Dicks' "Kill From the Heart". Fifteen bucks."

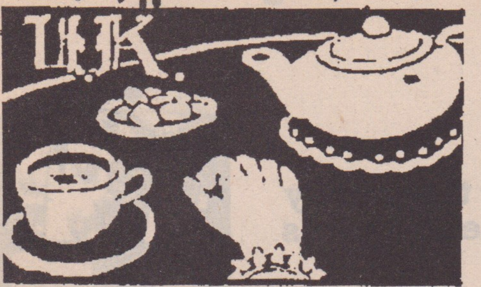
Dale, age 29, Fresno, CA
"I'm looking for the Swans' 12" of "Love Will Tear Us Apart". Five bucks."

Debbie Bauman, age 18, Columbus, OH
"A Misfits single. Any one, it doesn't matter. I would probably pay up to $100. It depends on how hard it is to find."

Thomas, age 26, Los Angeles, CA
"The Big Boys' 7", "Let's Play God". Twenty dollars. I've seen it for sale, but I'm not gonna pay $200."

Last Will, age 28, Berkeley, CA
"I'm looking for part 2 in the series of flexi-discs put out by Marilyn Chambers. I found part 1 here, I got it for free. Today, I probably would pay about the same amount I paid for the first one."

scene reports



HI there, this is the first "scene report" from West Yorkshire for quite a while (about 4 years). For all you lot unfamiliar with our geography, West Yorkshire is a large Metropolitan county in the middle of England, comprised of several large towns such as Wakefield, Halifax, Huddersfield and Dewsbury and two large cities Leeds and Bradford where most of the action is. The punk scene up here is still pretty strong and has thrived where scenes in other areas have failed but more about that later. (This stuff should really be in MRR's news column but then again I reckon the scene ain't just about bands and personalities or whatever so read on and learn.)

I suppose most of you lot out there in punkland have heard of the Salman Rushdie/Satanic Verses controversy? Well the book, its proponents and opponents, have managed to stir up a lot of shit 'round here. Bradford, you see, has a huge Asian/Muslim population -- on one side we have Muslim elders and their flocks screaming blasphemy and demanding Rushdie's head on a stake; on the other, a racist British government that refuses to ban the book -- probably because it has nothing to do with their dirty dealings (ie. Spycatcher), and an increasingly racist backlash from a racist British public who seems to think that anyone who isn't white, christian and tory has no right to any opinion whatsoever. Add to all this Nazi groups like the National Front, the British Nationalists Party and other such scum adding their shillingsworth of racist bollocks to stir the pot to boiling point and you have a rather explosive situation.

So far this summer there have been several demonstrations by Muslims from all over the country, one in Bradford a few weeks ago ended in a riot when white (and black!) racists attacked the march and were promptly beaten to shit by 200-300 Asian kids, leading to running battles with the cops as they tried to clear the city centre. The media in their usual tradition of truth and fairness decided the whole affair was a race riot by black kids who were just out to cause trouble (after all people should have nothing to complain about if they live in this country should they?) at the same time procrastinating about the damage being done to race relations in the city -- fucking hypocrites!

Anyway things were hotting up when the British National Party (a racist group comprised of middle-aged Adolf arselickers, football hooligans and dumbfuck skinheads) decided to hold a rally in Dewsbury just a few miles from Bradford. There was a large counter demo organised attended by over 500 people (mostly asian kids -- most of the "anti-fascist punks" decided that sitting in a park getting drunk on Bradford's "punx picnic" was more important). After listening to boring speeches for a few hours loads of people broke the police cordon and headed into the town centre where running battles ensued between gangs of fascists and anti-fascists with the police lending their boots, fists and truncheons, several nazi pubs were trashed and all the "hard lads" charged out only to shit their pants -- a lot of them dispersed into the crowd so you couldn't tell who was a fascist and who wasn't. At this point the advantage we had was lost as the majority of the asian kids were penned in by the pigs a fair distance away from a large group of nazis. We were trapped between the two, with loads of nazi sympathisers generally being hostile, seig heiling and chanting racist abuse. I cleared off home at this point (being a bit visible to say the least), narrowly avoiding a kicking -- but the real fun and games started later: the pigs tried to force the Asian kids out of the town centre and all hell broke loose as the cops along with fascists attacked them; with barricades going up and the cops getting pelted with bricks and other missiles. The pigs had to use mounted cops and police van charges in an attempt to force back anti-fascists. Another well-known nazi pub was trashed and cars were set on fire. Meanwhile in the town centre the absence of the cops made it easy for large groups of nazis to go on the rampage attacking straggling groups of anti-fascists and anyone who was coloured. Once again the media portrayed the whole event as a "race riot" and even gave B.N.P. Fuhrer John Tyndall T.V. time to vindicate the nazis of blame for the whole proceedings.

All in all the nazis have succeeded in stirring up racial hatred and so far the response to this from anti-nazis has been pathetic. There was more trouble recently just a few blocks from our house when a gang of 30 or so nazis apparently coordinated by their leaders in their cars with C.B. radios, went on the rampage smashing up Asian property -- the big hard men even beat up a 14-yr-old kid! However when confronted by a large gang of Asian youths wielding iron bars and cricket bats they soon shit themselves - the cops arrived and were attacked by the Asians and the whole area was sealed off. Since then tension has been high round here. The media doing their best to alienate the Asian community, and the pigs saying that 30 nazis attacking Asian property was just "drunken high spirits" and being more concerned that they got a kicking from the Asians than about anything else. At this moment Anti Fascist Action is trying to organise to fight these attacks so the thing isn't seen as a racist issue but rather one of blacks and whites defending their communities from nazi infiltration and violence but things look to be getting worse as the cycle of violence and retaliation increases. (Two Asian kids were stabbed by nazis recently.) It just goes to show that these nazi fuckers should be kicked off our streets. I suppose people will crap on about free speech and what not, whilst these fuckers maim kill and terrorize people and get away with it -- the cops aren't going to do anything. It's up to us!!

Other political happenings? Well, resistance to the poll tax in England and Wales is slowly growing following the example of our friends up north of the border, infact the tories are having a hard time all together, what with losing in the European elections and a variety of strikes in the pipeline -- people are just sick of Thatcher and her rich scumbag lackeys pushing them around. However labor have as usual distanced themselves from this upsurge in popular opposition and are coming out with their usual pseudo-socialist right-wing crap; then they turn 'round and want all us extremists to vote for them -- HA HA!!

There was a huge anti-poll tax rally in Manchester the other week organised by the trade unions. A few of us went across and there was a large anarchist contingent, mostly made up of a few punx and members of the Direct Action Movement, Class War and the Anarchist Workers Group!! It was a pretty quiet affair though.

Right then, enough politicking and on to other more punk happenings -- this isn't going to be a UK "scene" report because I'm not really intrested in the petty bickerings of the majority of bands and personality conflicts and ego trips of people in our (or rather your scene) that passes itself off as punk rock/hardcore/stench-core/skatecore/borecore etc etc! I'll concentrate on 'round here as there's a fair bit happening, OK?

Leeds and Bradford seem to be the main strong holds of punkdom 'round here. Leeds has a fair few squats and a fair few other happenings in the pipeline. Nick (ex-Generic) puts on regular gigs under the moniker "Flame in Hand" at the Duchess of York pub in the city centre -- mostly-big name foreign bands. The door prices are cheap and there's no bouncers, the beer's ok too! The situation's tons better since the demise of shitholes like the Adam and Eves and Rock City, which for a time had a monopoly on major gigs in the area. Some other venues have been tried with varying degrees of success -- like the "Royal Park," a pub in Headingly (which is Leeds "Punkland"), or the Carribean Centre in Chapeltown. A lot of punks used to drink at the Royal Park, but it seems recently to have been taken over by violent, fucked-up assholes. Everytime I've been down there there's been violence -- pretty serious stuff, people getting stabbed and suchlike. Pathetic, really.

Bradford (where I'm from) is more lucky. We've had decent regular gigs put on round here for about 3 yrs now by a variety of people involved in the scene. The main and best venue is the 1 in 12 club, which is a social centre run on anarchist collective principles by its membership. There's a bar, a cafe and a gig floor with another bar, as well as a small record/bookshop selling all sorts of stuff, from cheapish vegan food to tee-shirts and literature. We own our own crappy P.A. (well it's alright.... donations would be appreciated though) and space is rented out to bands to practice in for cheap, which has boosted the music (??) scene in this area.

The club has a wide range of support ranging from hordes of punks to hordes of school teachers!! and is the best place 'round here to hang out and meet cool people. It also acts as a focus for various political groups who use the place for meetings, etc. As I said the place is a members club so that guests have to be signed in by members. We also have a no-drugs policy in the building, which is enforced with varying degrees of sucess, but is necessary for our continued existence.

Gigs are organised by a booking collective made up of various members, however me and a few other 1 in 12 punks organise "Metal Faeces" gigs to cater for all the "mad punksters" in the area, most of which have been fairly successful, with money being raised for various worthy causes such as the Leeds Abortion Fund and Bust Fund.

The general consensus among most thinking I've met is that we need more places like this around the country as an alternative to the crap that passes for an "alternative scene." There are other groups who run, or are attempting to run, similar projects, such as the Kronstadt club in Bristol and Warzone in Northern Ireland, but on the whole the mainstream hardcore punk scene has degenerated into a pit of drunken (or straight-edge) apathy, bitching and boasting about who's got the most awesome mosh power! Fucking boring! Wise up, kiddies!

However despite this outward success the club is in deep shit moneywise, owing about 12,000 in bills and other shit. A big thanks goes out to Disorder and anyone else

Anarchists at anti-Poll tax march

Scene reports

who's helped us out moneywise (Bradford council!?!). We have a contradiction of trying to run at a reasonable level of monetary solvency and our good old anarchic suspicion of capitalism and compromising our ideals for a few old buckaroos.......

Any donations would be helpful or any bands wanting to play get in touch! Address at the end of speil!

Anyway if you're just passing through, just visit and have a chat and meet some cool folk.

There have been a few other (dodgy) promoters and venues around cashing in on the mainstream hardcore boom, putting on unscrupulous greedy bands in shit venues for shit prices. It's sad that a lot of folk seem to revel in this situation and then complain when nothing happens cos their rip-off promoter nicked off with all their money or whatever. A big FUCK OFF to all the bands that have played these places (you know who you are) and slagged us off -- there are decent places to play around so come on "practice what you preach"!

On to bands, I suppose -- well that's what all you lot are waiting for, ain't it?

Loads of new bands have sprung up round here:

I reckon PLEASANT VALLEY CHILDREN are the best and are fast becoming popular. They have a demo available and a track on the 1 in 12 club compilation LP Volnitza (available from the club). I don't really like to make comparisons but they sound like Black Flag, Victims Family, Cheetah Chrome Motherfuckers sort of stuff (ie. fucking ace -- their live performances are the highlight of many a gig).

GENERIC moved down from Newcastle (well, Sned did), added a new bassist and guitarist, released a single, Torched, and then split up. Sned now drums for P.V. and Nick and Sarah are rumoured to be forming a new band.

The horrendous INCEST BROTHERS are still going and have a new demo out. Another good band 'round here is NERVERACK who have an excellent demo out (fish killed by virus), but they've been quiet lately.

CHUMBAWAMBA have been quiet lately. I'm not altogether sure whether the LP of old radical folk songs has been released or not. Apart from that they've been out of the limelight.

The CROW PEOPLE have hardly played any gigs for nearly two yrs but apparently they're still going; they were supposed to play at the 1 in 12 club the other day but didnt show up. Their 12" Cloud Songs should still be available from Meantime Records.

GOLD FRANKINCENSE AND DISC DRIVE seem to have quite a following now and played the club recently and were really good. There's a few tracks I like on their 1st LP Where Do We Draw The Line on Peaceville but I havent heard their 2nd LP yet, Lifecycle, which I think is on their own label.

Over here in Bradford things are improving slowly, mainly like I said cos of the 1 in 12 and the informal music collective based there. A lot of the bands already mentioned and the ones coming up share gear and members, which is cool (except when things get busted or go missing). ANTI-SYSTEM are still rumoured to be going. But they're not really involved in anything and just seem to have become like the people they used to slag off in their records. SORE-THROAT are rumoured to have split, but how many times have we heard that one. They just seem to be trying to out do the Pistols in terms of "flogging a dead horse" (heh,heh). But I'm sure you know all about them so I won't go on. THE NEXT WORLD are an excellent band who got a slating from some prick in Wigan for "not being commercial enough" or something like that. Their single Branded is still available but they're releasing an LP on their own label soon and from what I've heard it kills!!

There's quite a few solo performers 'round here as well. PETER PAX is quite popular (in Preston). He did a track on the SORE THROAT Unhindered By Talent LP and ever since then has been getting letters from Brazilian death metallers and girls sending him condoms through the post cos they think he's the singer from SORE THROAT! Anyway he's got a few tapes available c/o 1 in 12 club, one of which is a benefit for black flag (an anarchist magazine).

YAN TREE from Leeds is another solo performer. He's got a tape out as well, I think. But I dont know an address.

There's a few doss bands practicing around. CORPSE SHAGGING HOLOCAUST and ACKWORTH STREET CHAOS FRONT are examples -- there's even some New York-type straight-edge bands, WITH STAND and IN TOUCH. But they just seem content to slag all us drunken anarcho smelly jobless punks off and go on about how good Warzone and Slapshot are and dream about the day when they'll be hard enough to beat us all up for drinking and having a joint. Oh yeah, according to one of the dicks, if you dont dance to his band (or is it mosh hard?) you're a faggot! (.....well I'd rather be a dirty smelly punk, faggot, drunk bastard than be an advert for a converse sports catalogue with Thatcherite values thrown in; it's not that I'm against straight edge. I just hate right-wing hypocrites, OK?)

Whilst I'm on the subject of drinking and drugs -- we haven't got a bad drug problem regarding stuff like heroin and shit up here. But nowadays the whole scene is splitting down the middle: on one hand you've got your "get as fucked up as possible" crustcore stereotypes and on the other extreme your aforementioned straight-edge dildos. There's not many sensible people left. Why can't people just be themselves instead of following all the latest trends? It's all beyond me. Anyway in a few years all your drunken obnoxious bastards will all be dead from drinking too much carpet cleaner or whatever and all the clean-cut football jock straight edgers will be working for insurance companies or in some other corporate position!

Anyway onto more bands. From Halifax there's VENDETTA, who also haven't played out for ages. GODORRHOEA are from the Selby-Pontefract area and are supposed to be a faster version of Rudimentary Peni. As I write, they're on tour with P.V.C. and are doing a split tape with them on Hardcore Pumpkin tapes. Another band from around that way (correct me if I'm wrong) is UP-HEAVAL but I haven't heard them yet. A band I forgot to mention from Leeds is KRANKENHAUS who I reckon sound like a cross between Big Black and Conflict!

From Scarborough, which isn't strictly West Yorkshire, comes ACTIVE MINDS, SATANIC MALFUNCTIONS, INDIAN DREAMS and probably some others as this place is a hive of activity!

Intresting reading? Well I'm not too well acquainted with the zine scene cos so many zines come and go. First and foremost there's Raising Fucking Hell now into its umpteenth issue and better than ever -- incisive and intelligent. It's probably the most popular punk zine over here. Grunt is a "glossy" magazine which is quite interesting, based in Leeds covering a wide range of alternative music, news, opinions, etc.

Leeds Other Paper is our local lefty rag. It's got a large circulation in West Yorkshire and has a good gig guide. They often review lots of punk gigs and records and their T.V. page is a right scream. It's also good for local scandals and news that the mainstream press ignores or refuses to publish. There's a few other zines around such as Enemy Within, Ooer!. There used to be a punk news sheet called Massdebate which made intresting reading, but it's defunct.

Anyway that's it for now. Any hate mail send to me, Russ c/o 1 in12.

Here's some useful addresses: 1 in 12 Club/ 21-23 Albion St/ W Yorks/ BD12LY. Metal Faeces (punk gigs) c/o 1 in12 club or phone Bradford 394570 and ask for Russ or Christine. Flame in hand c/o Box ASS 52 Call Lane/ Leeds, LS16DT. P.V.C c/o BOX 32/ 52 Call Lane/ Leeds LS16DT. Active Minds/ 23 The Esplanade/ Scarborough, N Yorks/ YO11 2AQ.

Some zines... Grunt c/o Box Grunt/ 52 Call Lane/ Leeds LS1 6DT. Enemy Within-Piggy c/o 10 Stokesly House/ Bradford, BD10 8JB. Dark Diamonds c/o ST Johns View/ Boston Spa, Wetherby, W Yorks LS23 6NQ. Megalomania c/o Box 666/ 52 Call Lane/ Leeds LS1 6DT. Raising Hell c/o Box 32 Call Lane/ Leeds LS16DT. And not forgetting The Next World c/o 1 in 12 club.

Don't forget to buy the Club LP Volnitza at the above address.

Also anti-poll tax groups and other political groups in the area can be contacted through the 1 in12. But don't make letters too obvious or the cops will open them. (ie. no anarchy signs or whatever!)

Yeah, July 14th, it's the bicentenary in Paris: 6,000 cops, 7 rich presidents, one million tourists, and our new megalomaniac king: King Mitterand the First. On Champs-Elysees, army parade in the morning and civil parade in the night. A civil parade organized by the ancient husband of Grace Jones, Jean Paul Goude, a publicity man, very "smart", "in", "snob", well a good friend of Mitterand to organize a publicity parade, with a marching band from Tallahassee, Florida, some horseguards from London, Russian soldiers from Moscow, 90 million French francs ($15,000) for a megalomaniac parade.

King Mitterand the First wanted to organize a big happening in Paris to enjoy Bush, Thatcher and other presidents of the imperialism. Give breads and games to the people and people will be happy. Really? 6,000 cops: soldiers and anti-terrorist brigades to be sure that people are happy...

But, on July 8th a contest with 30,000 people and a pop festival with 100,000 people against "rich summit"; from July 8th to July 18th many meetings and activities for solidarity with poor countries; on July 14th, 800 cut heads in the Seine river to remember the execution of King Louis XVI, and a raid of leftist people against new "Bastille" jail La Sante, with battle against cops. Little actions, but it's clear that the whole French people are not totally happy with this kind of bicentenary.

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Scene reports

During our last election, 55% of people have not participated. At each election, this number grows. Here is the real situation: on one side, a megalomaniac president and on the other side, the reality . Three Arabic kids killed by racist people on July 14th... Is it this country, "The country of the rights of people", where a racist killer can shoot at Arabic youths like he wants? Strange country...

Well, a little revolution explodes in French alternative scene during this time.

Some French story. One year ago, BERURIER NOIR becomes the biggest rock band in France. Each LP sells between 25,000/30,000 copies. Their label, Bondage Records, becomes the most popular indie label. All their bands (LUDWIG VON 88, NUCLEAR DEVICE, WASHINGTON DEAD CATS, etc.) enter on TV channels, newspapers, radio stations. It's an indie explosion in the mass media.

Some people say: take care! Business is a place where wolves eat sheep.

This success could be a good thing for the movement if the other bands or labels could use the new possibilities. But, on one side the media talk about Bondage and their bands, not on the other bands. You can see BERURIER NOIR on TV, not FLITOX, VERDUN or AUSWEIS (censored on channel FR3). Newspapers write on Bondage, not on Auto Dafe Records, Jungle Hop or New Wave Records. Business is only interested by money, and Bondage success created money.

And slowly, but truly, the problem grows: Bondage Records are not able to choose between alternative action and business way. At the beginning of 1989, first problems between Bondage Records and Bondage shop, because record prices are too high. Then, BERURIER NOIR and their manager separate themselves in crisis. And on July a trial of BERURIER NOIR against their label Bondage because a bad story of money (royalties of BERURIER NOIR used for SATELLITES LP and video clip without BERURIER NOIR being informed, and during this time the new BERURIER NOIR LP was blocked for money problems).

Now, Bondage Records stops its activities. BERURIER NOIR create their own label. NUCLEAR DEVICE split. Big trouble in other bands. A big dispute in the indie movement who believed in Bondage Record ideas. It's dangerous to meet business when you are not sure of your own ideas.

And all the other indie labels on the same way are actually in the same situation. LES RATS, PARABELLUM and LES SHERIFFS bring their label to trial, also for money problems. And before this situation, people of Bondage Records, Gougnaf Movement, V.I.S.A. Records and Mix-It studio decide to create a big label, but in Polygram, major company, a kind of "experimental place" where the big major company can choose the good "commercial bands". Incredible! Ancient indie people who help major company to pillage the alternative movement! These people are really traitors for their ancient friends.

It's the end for all these false indie labels and the situation is not very clear: reality is here. Now, you have on one side the big business and his sons, traitors from ancient indie labels, and on other side, the real alternative movement who tries to organize itself, mainly around hardcore movement (not only because experimental music; cold wave bands are also interested by a real indie movement).

This alternative movement tries to organize itself around labels like Negative Records (the BRIGADES become THE UNFORMED), Jungle Hop (FLITOX, GNOMES), Auto Dafe (COSMIC WURST, TEARS OF A DOLL -- ancient HEIMATLOS), New Wave Records (KRULL, VERDUN, AGRESSOR), Alternative Noise (new label), Onkra Records (SS2O), Panx Records (PIN PRICK), etc.

They have a new distributor called Plus Au Sud created by Southern Studio and who distribute new Dischord records, Pusmort, Rescator, Bluurg, Crass, New Wave Records, Auto Dafe, Plastic Dolls Records (VERDUN), Onkra, Wax Trax, etc. (Contact: Plus Au Sud, 18 rue de Chateaudun, 92250 La Garenne Celombes. Phone: 1-47-80-43-43. Fax: 1-

47-80-34-22.)

They have also a tour organizer called Elastic Crew (gigs of SNFU, Victims Family, Fugazi, Henry Rollins, Crowd Of Isolated, etc.). Contact: Elastic Crew B.P. n°92 75061, Paris, France Cedex 02. Phone: 1- 40-09-08-26 François.

They have Colors who realize stickers and buttons for bands on alternative basis. (Write for a catalogue to: Colors, APMC BP n°6 75462, Paris Cedex 10 France).

And we think that the main aim for 1989/1990 is to coordinate all those activities, to create a strong indie movement, without sectarianism. It's not easy in an indivdualist country like France!

For our part, New Wave Records, we want to create our new fanzine, Street Thrash, for September, a common point of this movement being to exchange information, help, etc. And we want to work on a better solidarity between all these activities, lables, Colors, Elastic Crew, plus Au Sud distributor, etc. It's possible, it's only a question of will. And the international indie movement can help us by many actions like exchanges of records, addresses, notes and information. We need you and you need us!

Now, last news? Alternative Noise Records new label releases SPIKEY NORMAN LP in October, Canadian bands (16 rue de la republique, 60600 Erquery, France). Panx Records creates a subscription to release 4 singles a year. The first one is out with Bluck (USA), PLAIES MOBILES (France), S.O.R. (Yugoslavia) and ANTI/DOGMATIKSS (Spain). (Panx Records: BP 5058 31033 Toulouse Cedex France).

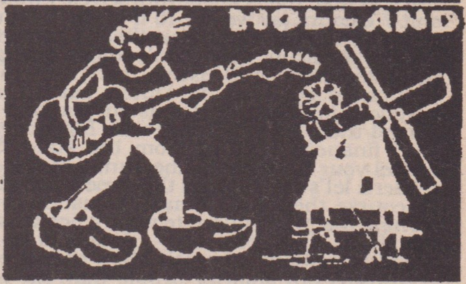
On Jungle Hop, projects are LOUDBLAST LP, UNCLE SLAM LP (the French band, not the American). On Auto Dafe, COSMIC WURST LP recorded in Southern Studio London and a sampler LP with KRULL, TEARS OF A DOLL. On Negativ Records, a new LP of RED LONDON and a project with Polish hardcore band Dezerter. PINK PRICK prepares its LP.

On New Wave Rds, projects for the year 1980/1900 are sampler LPs 1984 THE GORE GORE GIRLS and 1984 THE FOURTH singles of CONVICTED (French "Lärm" from Marseille), AGENT 86, OPPOSITION PARTY (Singapore), NO FRAUD (Venice, USA); LPs or 12"s of EXCES NOCTURNE (French cold band)* AGRESSOR (French thrashers), RANDOM KILLING (Canada hardcore), MALICIOUS GRIND (terrific grindcore from El Segundo, US), etc.

Write to these labels: Jungle Hop, 108 rue de la jarry, 94100 Vincennes France, Negative Records c/o Radical Rockers, 4 allee d'Andrezieux 75018 Paris, France, Auto Dafe Records, 16ter bd de la republique 92250 La Garen Colombes France, New Wave Records c/o APMC, BP n°6, 75462 Paris Cedex 10, France.

Last records released are KRULL 7" (5 songs, powerful hardcore with metal riffs) on New Wave Records, Evolution sampler LP with new hardcore bands from France on Jungle Hop Records; some singles like PARKINSON SQUARE from Lyon, OUTRAGE REBELLION from Deziers, CAFARDS/ SADO COMIX split single against bicentenary, from Paris Suburbs, etc...And many new bands like les FRAYEURS, PROTON BURST, CONVICTED, ASPIDISTRA, APOLOGIZE, etc.

Between institutional bicentenary and chaotic minor companies like Bondage and all this mud between ancient friends with trials and battles like in O"K" Corral movie, there is a possibility of new way: a real alternative movement around hardcore scene, where indie ideas overflow sectarianism and individualism. Is it possible? Yeah, if we have the will! If you want more information on all these activities, write to this adresses or to us: APMC, BP N°6, 75462 Paris cedex 10, France. And let's go for a new revolution! Herr Sang.



HELLO, you male and female comrades around this world. And piss off you dutch sons-/daughters-of-preachers who think I'm the ego-tripper I am in fact for writing this. What you expect is a scene report but of course is about what and whom I like and am interested in most at first. What I don't like is the so-called Dutch scene always yapping about what's thought to be "negative" about other people. Realize you're ruining the energy and inspiration around, without that we'd better start making career at Philips or Shell, having a nice family & cheating others as much as possible for our own sake. So if you can't stand it: Leave it! No kidding, next time I read total bullshit I'll stand at your door to have a good talk, but you'd have to think first, you-know-who-you-are (or maybe you even don't) but anyway, I'll try to be as objective as (im)possible...

First a bit of the real important things happening around, developments in overall reality, let's all fart: indeed politics. Just a little. The most media-pushed topic nowadays, it's 3292: Europe (no, not that band!). Europe, the map now looking like some kind of freaked-out accidental painting, is looking forward to get rid of its borders in '92 (anarchy!), but of course only as an attempt to regain some of the power it had about a century ago, economic and political, which the elite sees slipping through its fingers year after year. About a week ago we had elections for the European parliament (jokers), settled in Brussels in medieval Belgium (of course that doesn't go for you Belgian punk girls and boys; don't you get intimidated, rob a bank and move to us, room's far too short already, we won't bother!), and only about 46% came up to vote in Holland. Coming to that: I heard a beautiful argument about that last week, which reached a ripping climax with someone saying: "All you punk rock sectarians of course didn't care and didn't vote, but I bet all those far less organized right-wing skinheads went out there, smartly voting ultra-rightwing, dumbo's!"...I indeed didn't care that much, and in fact didn't vote (too busy makin' up all this, hahum), but I immediately intended forgetting about Bakunin, Propopotkin and Domela Nieuwenhuis (most famous Dutch anarchist who started, you guessed, as a preacher in 1837 in my half-week hometown Utrecht (what a shame). I'm not so sure I'll succeed totally. Eh...what was the subject again, yes Europe '92. About the elections: nobody was surprised ultra-rightwing won again (they're something like the American Democrats (stop joking, Jos; this is very serious). So I mean ultra-ultra rightwing got again more votes than before. Indeed Hitler's speedfreak regime is half-a-century ago now, and stupid humanity tends to make the same mistakes over and over again, but it gets quite boring sometimes. Even we Dutchies unfortunately have to come into action against "our" Centrum-Democrat party (smooth name isn't it? Centrum-democrat, national socialist...) that re-started running publicity,

backed (at least morally) by the success of French ex-colonial torturer Le Pen's bourgeous-coward party, and the German Republicans, run by an ex-waffen SS-elite member, which almost makes me puke! That garbage dump seems to have got 36% in super-conservative Bavaria. More sickening facts by my German comrade on these pages I hope (?)...(I'm glad at least "we've beaten the Germans last year at the European football ("soccer") championshit. With a very multi-racial and creative team. Wow, it was great, really but very serious) Best wishes and lots of strength for French anti-fascists, be creative and take good care of yourselves. I would shit 7 colours (as we say it) if I were in your position, really!! And about those Centrum-democrats again, they didn't collect enough votes to reach to Brussels (yet?) but just enough to get back in Dutch parliament (elections in September), a useful platform to spread their filthy message with big (obligatory) financial backing from the state. So cancel your holidays-in-the-sun, you Dutch readers: let's get 'em (and this time for good!). Of course there's a lot more injustice concerning the "unification" to write a bookcase-full about, (like obligation -- does that word exist?) to legitimize yourself when"requested" -- Never!?) but smarter people than me are undoubtedly working hard on that; check it out when interested, read your local political "fanzine -- politics can be fun, too! Guess it's what you make it. (Dutch-raised Christian, mmm, should have become preacher too, I guess)

But anyway, back to earth again. In September in Den Maag/The Hague (by far the best-guarded town in Holland for the parliament and our royal facade are settled there) they plan to have some European Festivities (banquets, "vips", more). It'll last one whole week, and people started organizing "our" kind of festivities also just like (?) what happened last year in West Berlin against the International Monetary Fund gathering-protest-marching"symposia" concerning the same subjects as "theirs" from"our" point of view -- lots of bands having fun being creative; making CHAOS as much-fun for "normal" people ("us" included, of course) and confusing (for"them") as possible. (And hopefully the very clever alcohol-restriction tool). So, German girls and boys, last year some of us came to help you, now you'll come to help teach how you did it in Germany, OK? And to all the others: let's make it real Europe, right?

Eh, wasn't this an attempt to a scene report or something? Is it? All riight, let's get to ego-bizznizz then; We, a group of up-until-now eight "punk bands", have started thinking, talking and working together. We guess almost nobody outside of Holland ever heard about us, although some of us have been busy making music for a long time now, and we thought about reasons I'm not gonna tell to not piss some people off; maybe I'll make the same mistake, but it will be on purpose then! So we started planning to get a truly independent label together, (like, say, Konkurel, SST, Alternative Tentacles, (big names but "small" businesses, great!) no financial gain for ourselves at all, no compromise when possible (bla-bla), one centered management for all bands, the possibility to use each others' contacts, and so on. The bands and a brief attempt to describe them: ALP, existing about one year, no releases yet (in short terms appearing on the 2nd Trashold (fanzine) comp. LP, ex-members of Utrechts notorious LAITZ (laziest hardcore band I ever knew, but the first good one, too) and the just-split dutch eastcoast band THE REGIMENT. They're 3-piece, no voice and sounding a bit metal, so they're always compared to (ex-) GORE, which is not fair. I think they're better. They sound even "tender" sometimes. Mostly drums and guitar play the rhythm, and my idol Joep makes the melodies on his bass. And: any of you ever heard of ANARCRUST? In my opinion the only "speed-core" band to "compete" (yuk!) with U.K.'s Heresy, with very direct song texts concerning (among others) old friends going square, the Dutch refugee "problem" (95% get kicked out on arrival!), expressing your feelings ("we don't need ... A POSE!") and so on. A year ago they released the great (sounding) For Those Who Are Deaf...Tough Shit cassette together with SEX SLAVES and VANITY 4. They're all from Europe's silly New York copy, (including ghettos) Rotterdam. Next two bands I play bass in so I can't judge 'em very well, but of course I'll try. First and oldest: KIKKER-SIPUUG (Hey Henry, can you speak this?). We've just celebrated our 5-year birthday. Playing guitar is a real obsession for Rob and his brother Tomasch sings in Dutch (strange enough, you don't hear that very often around here nowadays -- sounds like "gk ggk gkk," said a weirdo from Scotland). The music is a bit metal, mid-tempo, and Niels who makes Holland's funniest fanzine, Week Haar, compared us with Die Kreuzen, what we think he ought to be severely punished for. We released three demo-cassettes, and joined in on two compilation albums: On Our Way To Fool's Paradise which I still think is great as long as you don't listen to us (BTD and LAITZ (both ex-) played their parts very well.) and the (first) Trashold (fanzine) comp. LP with about a dozen Dutch and German bands. And I'll forget some obscure (mostly Belgian) compilation cassettes one will find out to have cooperated with only after its release when it gets reviewed. Hope you only cash in (when you do, of course) for non-egocentric reasons, sisters and brothers...

Anyway, my second band (don't you think I'm fantastic playing two bands? For a month ago I played three! Wowie! I'm the man, am I?) is LEGO-5, that name existing about 10 years or so. One of the first punk bands from where I grew up invented it and in spite of a 100% line-up change we still use it, for commercial reasons, I suppose. When I was a kid (I grew up, couldn't stop) I seriously thought they were god, but now I'm in it myself (Anyway GOD also is the name of an Amsterdam hardcore band, quite good really, two albums out). Joep from ALP (was drunk and) compared us with the absolutely fantastic Rhythm Pigs, which of course is one of the reasons he's my idol. We try to be melodic and, it still seems an exception worth mentioning, we've got a female person in the band, but don't be offended she "just" sings...but Sass Anarcrust plays bass, quite well, that's worse. Some great people from the sympathetic scene of Noord Holland made it possible for us to take part in making an album called Young Til I Die, and you lazy record reviewers of MRR ought to listen to it (again, or for the first time) and re-review it, because in spite of the crummy cover-drawing I really think that at least DASBREETELS (sorry, but true?) and UNION MORBIDE have developed too much of a style of their own to get such a sloppy review, and I'm really sorry having to say that. People that work hard and are serious about their music don't deserve to get reviews in a hurry, do they? Any of you imperialist yankee record reviewers dare to deny all of Europe's not one big Gilman Street project. Eh, where was I?

Bands: Beforementioned SEX SLAVES have joined in too. Kind of surf-metal, song texts concerning funny topics like no one moving like Michael Jackson and so on, but anyway, they seems to be nice people and I have to admit, they've got a fairly original kind of humor sometimes. As long as they don't play gigs that last three hours anymore (that's what they did four years ago, when I saw them for the first time. I won't complain anymore.)

Next: CRY OF TERROR, another east-coast band. I happen not to know them very well (sorry boys). I believe their style of music had some similarity with ex-WCF (from the same town) and some british "grindcore" (but fortunately to me sounding less extreme). I thought the song texts were plain political but, again, I don't know them very well. Check them out yourself; they've released a demo and an LP lately. People say they're very friendly people.

Band no. 7 is MOXTER lURNO coming from where I've grown up, but Papendrecht won't say anything to any of you Dutch readers. They're young (average about 18), exist less than a year, are a 5-piece, 3 girls - I'm heterosexual, I like girls and I'm really very sorry about it sometimes -- two of them scream, one with a very high voice, one low (yes just like your British cult heroes N.D.! Only better).The music is kind of "old-fashioned" punk rock and the most used songtext-item is, you guessed, sexism. And I think their approach to it is great, because it's funny and effective, serious. One song is called "sperm-o-matic"; I think it says enough. They took part at the "peace thru power" (Nato-benefit?) cassette with DASBRAETELS, ANARCRUST, DECEPTION, legendary PIPO KOEIE and another band that's going to kill me because their name keeps slipping my mind. Anyway, that cassette sounds like a bag of dirt on purpose so true punk stinkers will know to get it anyway. MOXTERD PURNO demo should be available by now. Last band up until now to make plans with is ZOSTER, a kind of "grindcore" band from around Utrecht, existing for approx. 1/2 a year now, I think. I listened to two songs yesterday while talking, so I can't tell you much about them. I know they've released a cassette: De Rapen Zijn Gaar, which is told to be sounding fairly, well, quite original, and been to a studio for the second time three days ago (so they work hard) and at least two of them are nice people to talk to and that's it.

About the plans: I really wonder how things work out, and it's already been great thinking, talking and writing about it. Yeah! But there's other bands in Holland, too, quite a lot of them really, and sometimes, when you least expect them, to see a very good one you never heard about, but deserves tour the universe. Like DISTURBING FORESIGHTS from ugly Zoetermeer, with a quite original approach to"crossing-over", kind of weird I mean, very good items to songs about looking at things from unconventional angles that indeed do make sense, and acting like they totally lack ambitions. I only saw them once but it was great; don't know their address but they've got a demo, available at KONKURREL and DROP IT mailorder so buy it, I will. And HOPHEAD, from the metropole of the north, Groningen (how's life up there?). Don't know who you are, Michael, but I sure liked your MRR report this month). They were "a bit" drunk when I saw them so they couldn't have made their best possible impression, but their music sounded something like, sorry for being blunt or over-enthusiastic which are some of my weaker points sometimes, I have to admit, Bad Brains on their second album. Don't know what they sang about but at moments it doesn't really matter to me anymore. Did they release something yet??

And from the countryside of Noord-Holland, environment for bands to play-- ZONDAG and UNION MORBIDE for looking like they're lacking ambition and having no problems with making fools of themselves, which almost naturally means having a style of their own: great. NV BOYS could be great if some of them forgot about their pose (sorry) and forgot about writing such a-political song texts they get political anyway and somehow I don't think that's on purpose: Posing right wing and keeping on to play straight-ahead hardcore and staying cooperative in Holland simply doesn't get together I think. Can someone explain that to me?

From Noord-Holland come a lot of bands that, mystery mystery, make releases as if they make a piss, I mean: very easy, starting shortly after being born, and regularly, like the very ambitious but also (or: even more) hard working VERNON WALTERS, who've got their own label, "LET'S MAKE OUR OWN RECORDS", (YEAH! Indeed let's!) and Week Haar fanzine-maker Niels in it which, I'll repeat it only once, I think is the best fanzine in Holland and ought to sell one million copies (maybe next time in English again Niels? (and a silly review of KIKKERSPUUG? HIHA) But let's not forget the immortal Nieuwe Koekrand over the 12 years existence turned into a more overall (sub-cultural magazine, to my opinion getting more personal and better each 1/2 year one gets published, but I think it has to make some kind an advertisement campaign, because a lot of the younger people don't know about its existence and that really is a shame to me (what about new stickers? The old one I had is totally worn out). Out of Belgium the only fanzine I read regulary is De Nar which is very good, "but" it's in Dutch, so learn that language, so we

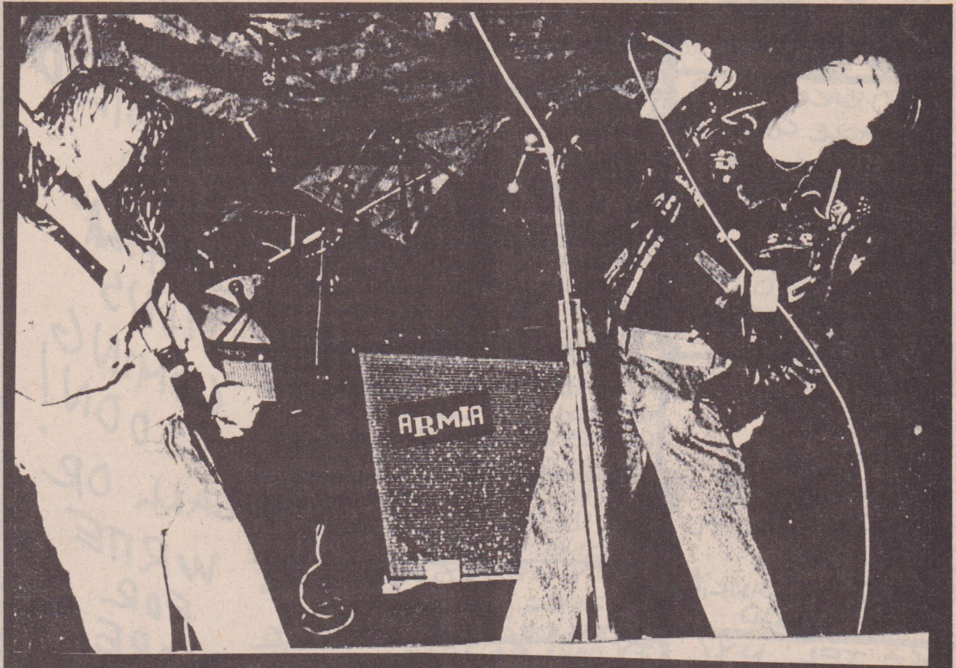
don't always have to talk English, French, German, etc. Really it's breaking me up now, come on, don't be such an arrogant, lazy imperialist bastard; be able to read great political fanzines like De Zwarte, Nn, or Bospol Beerput who'll tell you how to think in a politically correct way about things happening all over the world, and you'll be able to read the lyrics of KIKKERSIUUG, which are impossible to translate (all), about every possible way of having sex with every possible object you never imagined (Oh god we're so ambitious!). Can't help it, even I sometimes am a kind of an asshole. Aaargh!) HOI!

P.S. Holland doesn't have an east coast at all! You didn't even check the map did you? The roots of imperialism my friend. We're no 3rd world country! (SHIT) (MISTAKE) (sorry) (really)

P.S.II All you (forgive me) silly fanzine makers in Holland in Utrecht: there's a shop called DAAR, it wanted to sell fanzines too, please react! Seems some kind of silly revenge not to mention you here, but most are fairly impossible to get really. (yeah, you)

P.S. III Lots of greetings to people who all give me the spirit to do this (yeah you) I couldn't dream doing a short while ago, including my one-and-only mom my for typing all this: I was wrong, you ARE great.

Frustrated and spoiled, but happy anyway—yours—Jos.



Welcome to Poland, country you seem to know a lot from TV news. Some people think that everything changed in Poland when Solidarnosc was legalized. We cannot see any particular changes here. Solidarnosc was legalized and took part in general elections. These elections were the first sort of democtratic elections after World War II. Both sides—communist party and opposition-- decided to start with partly democratic elections during round table talks. Solidarnosc and other oppositional movements had possibility to get 35% of chairs in Polish Parlament. After the period of very strong promotional work (millions of posters, TV shows, meetings etc.) all exponents of Solidarnosc won these elections. 62% of all people allowed to vote showed up at the electoral offices and so-called Polish political opposition is an official power by now, but the political situation isn't as clear as many people want to see here. Some other oppositional groups are completely against the deal with commie government and this way they are against Solidarnosc. Particularly many young citizens think that deal which Solidarnosc did is another example of greedy power political movements. Some people compared this situation to the history of trade unions in other countries (i.e. USA, when the trade unions became part of capilatlist system). First steps to establishing Solidarnosc already did during strikes and demonstrations in the last few months. That so-called independent trade union supported communist party way of thinking—Lech Walesa is against these strikes and demos. We had very strong anti-Soviet army demonstrations about one month ago in Krakow. Demonstrations were organized by WiP (Peace and Freedom Movement) and Solidarnosc condemned these demos 'cos "We don't need demos these days, we have to work very hard for our future".

One of the most interesting new projects is Inter-City Anarchist Group--kind of collective for different groups from all towns around Poland. These guys are working on very varied subjects--from arranging gigs to demonstrations and workshops. If you are interested in more info about that group just write to: Januz Waluszko, ul. Stare Domki 6/9, Gdansk, Poland.

I've been really surprised when I've seen Moj Swiat reviewed in "Between The Lions" in MRR #72. It isn't the zine, even guys who are working for that zine mag don't have anything in common with the Polish independant scene. Moj Swiat is one of the fuckin' official youth mags. This is a very good example of state control. M.S. and few other papers are the part of so-called independent official scene created by state owned radio. They want to have all zines, bands and stuff like that under their control and they've created sort of indie fashion through their mags, radio shows etc. It's the best way to keep young people quiet, to give them what they "want", and it is very good possibility to kill the DIY idea here.

On the other side of the wall are all Polish unofficial and illegal zines. All zines are stronger and stronger these days. Seems like most known are Qqryq, Rdzen, Antena Krzyku, and No Alternative. Qqryq has 13 issues so far and it is one of oldest zines still in the scene. That zine is showing whole world scene. Last three issues included English-written foreigner page so all English speaking people can get the knowlage that the zinemakers are talking about. Rdzen means core and that zine is run by a group of individuals from Poznan. They have interviews with Western bands and interesting opinions about the Polish scene. Everything is written in Polish so if you wanna read something lets start to learn Polish. Implozja is one of the new zines in our scene and has limited edition. They specialize in world wide HC and lay out seems to be better than average so get this one 'cos it's nice to look at. Antena Krzyku is the zine that I am involved in. I've started with rather personal project but now I don't really know all these blokes who are working with me...All Polish zines have problems with printing (zines are illegal so we cannot print it in offical copy-shops) so if you have an old photocopy machine just write us.

Qqryq and Atnea Krzyku are not only zines. We are involved in tape labels (Qqryq Tapes and R.E.D. Tapes) and gig arrangement. We did NoMeansNo, Instigators, False Prophets (these guys were about playing one of their Polish shows at the student strike but we had to cancel that gig 'cos of problems with nazi skinheads. These assholes are in all countries!), Sink, Victims Family, Soulside and Snuff. If you are in a band which is going to tour around Europe and you want to play in Eastern countries (East Germany, Poland and soon...Soviet Union) get in touch with me or with Piotr from Qqryq zine.

And interesting stuff for all Europeans and Americans offer Polish indie distributions. They cannot offer independently released records from Poland 'cos here aren't any independent record labels, but you can get many interesting tapes. K.W.F. is one of these distributions and they are specialized in stuff from Poland. All tapes they released are good quality studio recordings from bands like THE CORPSE, PROLETARYAT, KARCER etc. They'll have some t-shirts for sale soon so check it out. Very interesting and active tape label/distribution are ZK Tapes. Maken and Asia who run the distro realized some tapes from Polish, Czechoslovakian and East German bands. They are working on an anti-censorship compilation, with tunes from varied Polish bands. All songs from that compilation are not allowed by censorship. Proteckja distro is run by Kasia and me. Tapes we sell are different as about the countries the bands come from and as about kinds of music. One of special things in our

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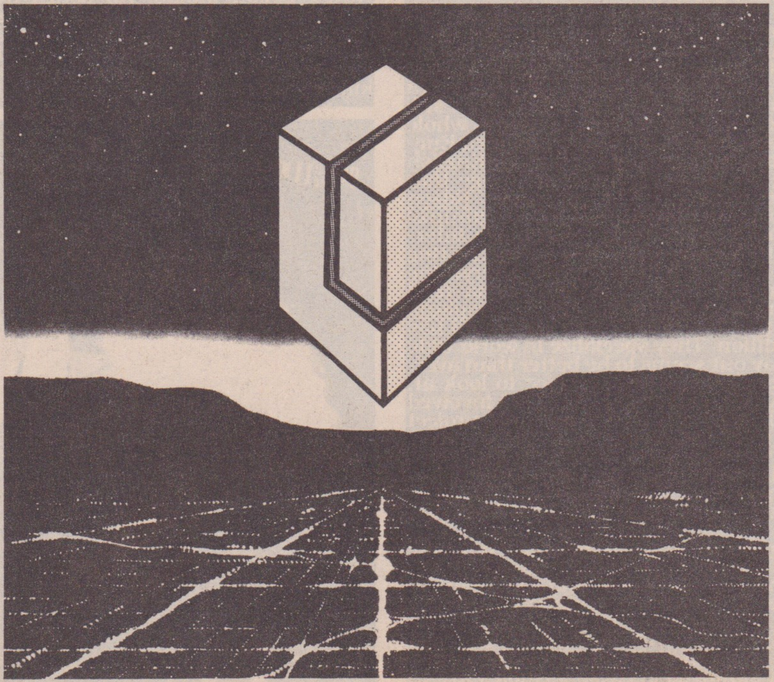

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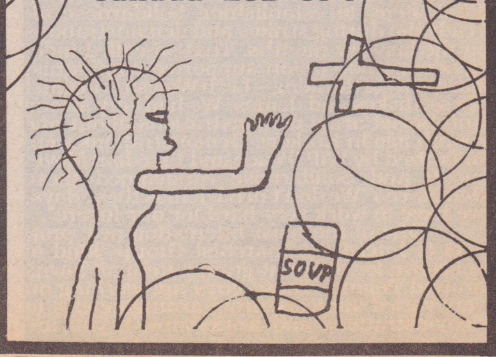


Scene reports

distro are tapes by Ukrainian bands (for these who don't know where Ukraina is, let's find it on the map). I would like to explain you one thing--all these activities like zines, tape labels, distros are illegal. Hope you know what that means (don't write ""Label" or "Zine", etc., on the envelope).

As about the bands: DEZERTER are a well known bunch of great people who toured West Germany and France one month ago. They'll have their 3rd LP out soon. After about one year of break in their work for the Polish scene they joined all the projects these days. DEZERTER seems to be one of few Polish bands who care about changes in Poland and they are really into working for new possiblities. Maciek, DEZERTER's manager, is involved in a project to start an automonous youth center in Warsaw. DEZERTER's drummer will have a new issue of his zine out next month. I heard their new set just a few days ago and I can say that they sound much better than in the past, they are a three piece now, but their music seems to be more powerful than in the old line-up.

TRYBUNA BRUDU are the main band of Qqryq zine. They have a very nice demo out. These folks played some shows supporting the Instigators in Poland. MRR reveiwed their demo as a bit Black Flag-ish stuff. Hmmm...Check it out.

U.O.M.-These straight edgers are playing many gigs around the country in the last few months. Unfortunately, they've changed their line-up and the first show with new members they played supporting Soulside in Zielona Gora. I said unfortunatley 'cos their new line-up killed that power which U.O.M. had in the past. They used to be the best Polish band in my opinion.

KASAYA are still in the scene. The best show I've seen by them was their gig at a new years eve party . We rented big kindergarten and 3 or 4 bands played there. De Kift (from Holland) and KASAYA were the best that night. KASAYA sound like a cross between Sonic Youth and Hendrix and their lyrics deal with political and social problems in the coal miners area of Poland. They have a demo tape out on my tape label, but they should be on Touch & Go!!!

I just heard KARA SMIERCI demo and I am very glad that I found that great metallish hardcore band. They aren't well known around Poland, but they should be very soon with their melodic and powerful music. Intelligent lyrics are kind of personal political poetry. Bands like DARA SMIERCI we have to save from that so called independent radio.

Here are many other new promising bands like OD JUTRA, PROLETARYAT, HCP, BAOS, A.P.S.F.. Hope you can get their stuff from one of the Polish distributions.

As I said, we had already some American and West European bands playing over here and all gigs were arranged on more or less independent level. I would like to say thanks to all those great people from De Konkurrent, Sid and Lorelei from Van Hall and all the bands who played here.

P.S. Here are some addresses: Zines: Qqryq-Piotr Wierzbicki, ul. Przasnyska 14 m.69, 01-756 Warsaw, Poland/ Implozja-Darek Brzezinski, PO Box 147, 62-800 Kalisz 1, Poland/ Rdzen-Mikolaj Ludwiczak, ul. Wyspiankiego 3 m.7, 60-479 Poznan, Poland/ Tfulrczosc, Wojtek Kozielski, ul. Wyzwolenia 103, 44-321 Wodzislaw S1., Poland/ Bands: Dezerter, Maciek Chmiel, ul. Slowackiego 27/33 m. 124, Warszawa, Poland/ Od Jutra, Jacek Dumala, Swierczewskiego 9 m.23, 07-200 Wyszkow, Poland/ Kasaya, Krzysztof Bogocz, ul. Opolska 18 m.27, 44-335 Jastrzebie, Poland/ U.O.M., Piotr Saitkowski, Os. Teatralne 3 m.88, 31-945 Krakow, Poland/ Distributions: ZK Tapes, Miroslaw Dzieciolowski, ul. Tuwima 28/3, 59-902 Zgorzelec, Poland/ K.W.F., Wojtek Gackowski, ul. Parzsnyska 12 m.28, Warszawa, Poland/ My address is (Antena Krzyke zine and Protekcja distro): Arek Marczynski, PO Box 1811, 50-385 Wroclaw 46, Poland. Thanks for spending your time reading this!

Adelaide, SA- Hi there world wide weirdos, once again I'm letting you know how it is in our city. O.K., Adelaide has a heap of obscure and grunge bands but I'll only concentrate on the so-called punk scene.

Venues are no problem at the moment and bands can regularly get shows at about six pubs/clubs, some which even supply the P.A. etc. and pay the bands.

Probably the most regular place to be seen at is the Century Hotel which features a good cross section of local and inter-state alternative bands like: The Hard-Ons, Vicious Circle, Depression, G.A.S.H., Insane Hombres, just to name a few.

Rollins Band recently toured here to a mixed reaction, with a lot of people calling out for old Black Flag covers and Henry got reasonably stirred up after a bottle or two was thrown in his direction.

On the local front we have the following bands who play about the place; TOXIC AVENGERS, FESTERED VESTOONS, WHERE'S THE POPE, THE SHANKS, ORDER OF DECAY, IRON SHEIKS, THE BEARDED CLAMS, DOOMSDAY HOUR, YOG SOTHOTH, THE LICK, HOOT MC LOOT, HOT TOMATOES, CIVIL DECLINE as well as a few others who are soon to commence

playing such as THE PEOPLE'S DRUG and XENOPHOBIA..

Local label Dominator Records has been busy with releases which include cassettes by FILTHY SCUMBAGS (now broken up with various members now in HOT TOMATOES and ORDER OF DECAY) and also a split tape by FUNHOUSE/HAPPY PORPAK who have also both broken up.

Dominator also have out an album by the HOT TOMATOES and an Adelaide compilation LP featuring WHERE'S THE POPE, HOOT MC LOOT, ANTI REASON, and others. Also on Dominator is a 7" EP by ORDER OF DECAY called Bite Or Be Bitten.

WHERE'S THE POPE released a 12" record last year titled Straight Edge Holocaust and have just finished recording for a new record.

TOXIC AVENGERS also recorded recently, and this is available in the form of a studio/live tape.

Adelaide also has two radio shows that play entirely alternative stuff/hardcore and they are "The Smash It Up Show" on Thursday mornings and "Time is Tight Show" on Wednesday mornings. Contact for both shows can be made by writing to 5mmmFm, 56 Magill Rd, Norwood, S.A., Australia. I'm sure they would love to hear from people from around the globe.

Fanzine-wise we have DNA who also handles distribution of zines/ tapes/ records etc. If you're interested drop him a line at PO

Box 602, North Adelaide 5006 SA, Australia.

Loud Mouth is another zine covering reviews and various points of interest and can be contacted by writing to Loud Mouth, c/o Kensington Post Office, Kensington, SA 5068, Australia.

To the North of Adelaide is a smaller city called Whyalla that has had various bands over the years. At the moment only one band is playing and they are called MORBID TERROR who can be contacted by writing to Cameron McKeever, 11 Lindsay St, Whyalla Norrie, SA 5608, Australia.

Whyalla also has a radio show and zine put out by Andrew Hepinstall who also does tape compilations of Australian and overseas music. His address is:- Andrew Hepinstall, 61 Playford Ave, Whyalla Playford, SA 5600, Australia.

Even further North of Adelaide (actually at the top of Australia) is a city called Dar-

win which has a bit of activity. I recently visited there (thanks to Shell 63 and Kami) and here's what I found. Two bands are playing occasionally and they are FOUR BLIND MICE (young, noisy chaos), and also CHORUS ABUSE, who use a banjo instead of a guitar.

Darwin also has two zines, the first being Noise, Noise, Noise -- three issues to date and can be contacted by writing to:- Kami, C/O Top FM, PO Box 40146, Casuarina, N.T. 5794, Australia.

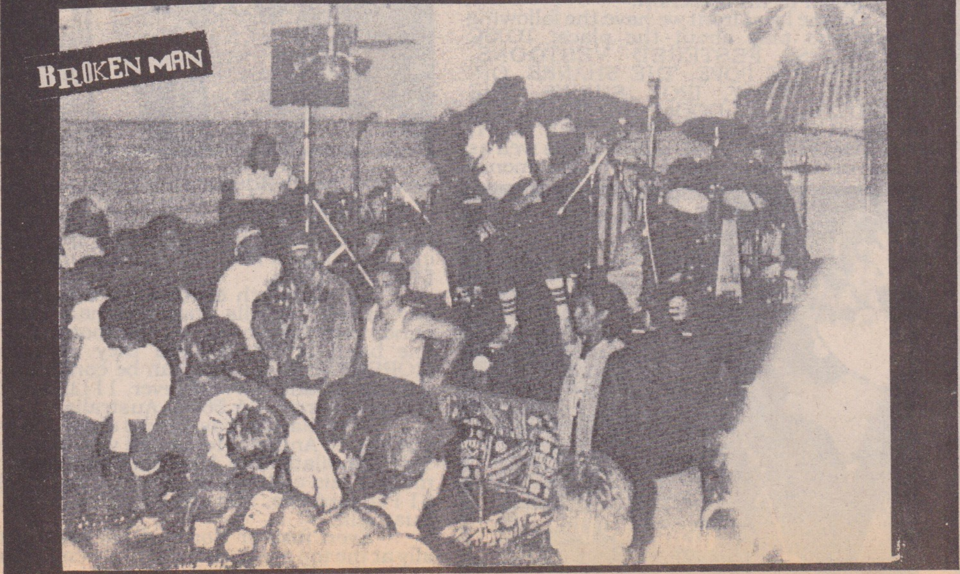
Closer to Adelaide is a city called Broken Hill, which is actually on the border of South Australia and new South Wales. Here lives a young chap named John Lutherborrough who puts out the informative Fire at the Firehouse fanzine. Contact address is:- John, PO Box 29, Broken Hill, N.S.W., Australia.

Well, I guess that's it for the moment. I handle a bit of distribution, mainly 7" records and zines and play in THE PEOPLE'S DRUG. So if you are interested in writing sometime, my address is:- Simon Butcher, PO Box 126, Oaklands Park, SA. 5046, Australia.

This is a band Mom filling you in on the Hawaii scene, which has recently taken off with a bang. A new club, the Backdoor, opened up a few months ago with help from Mari backed by Jelly's (second hand books/ alternative records/ what have you/ store). The Backdoor runs shows about every weekend, allowing the local bands to get plenty of exposure. As a result the scene has come together with a lot more support than it used to have. Thanks to the ethnic mix here, there's plenty of local underground music: good bands like TARASQUE, LUAU BOYS and BYK (Beat Your Kids) get a chance to play about as often as they want to, along with the old-time MUG (Mean Ugly Guys), which is so popular with the young teen crowd. (Their singer, Mike, is a local skin-head with a smile that'd melt an iceberg.) You can tell this is a Mom, huh?

The band here that's really hot and that you should keep your eyes open for — 'cause they're moving to San Francisco — is BROKEN MAN. Good, tight music with a great mean sound. It's composed mostly of guys who have been playing the hardcore scene around Hawaii for some time (Jamie, Rodne, and Kili) and their bassist, Ed Tarantino (used to play with Cringer in LA for a while). Their success really soared here after they opened for Red Hot Chili Peppers and released their tape Broken Man, which, by the way, is selling on the Mainland. Vocalist Randy, who's on the tape, will be replaced by Alton, a Samoan, when they make their move.

Oh and I almost forget. Two neat Zines, Scrawling Wall, 404 Piikoi St/ Box A-ll, Honolulu, HI 96814, and Magmazine, 98-069 Kauwa St #6, Aiea, HI 96701. Keep the scene going good and strong. Mom Mardiyah signing off from Hawaii.



David and I thought we'd do a scene report of sorts for San Antonio, TX. It will, of necessity, be coloured by our own views and limited to our own knowledge. If we leave anything out, which we surely will, we beg the forbearance of the damaged parties.

Last year a bunch of disaffected people ended up in student government at the university of TX at SA. We made some changes in student gov't in order to make it more accessible to students; we challenged the administration on issues such as AIDS education on campus, funding inequalities, freedom of speech on campus, etc; we put student money back into student organisations rather than using it for beer & trips as previous student gov'ts had done; and we recognized political and social movements such as the grape boycott. Then we threw our support behind a group that promised to be just as progressive for the next year. They won and immediately the new president began to destroy everything. I want to say we learned a hard lesson about trusting people but I don't think we did. We still show an alarming tendency to trust people. Go figure.

We had a "club fair" for incoming students and all of the new students made immediate bee-lines (to use a cliche) toward the sorority/frat tables. Meanwhile, the ecology club, the French club (known if unlikely radicals -- dean of students threatened to have them arrested for distributing condoms on campus as part of an AIDS awareness program), lambda students (the gay & lesbian support group), amnesty international, SECE (anarchist/ surrealist/ free speech -- we sponsor any speaker or flyer that can't get sponsorship), and mecha (hispanic students) were virtually ignored. Only three people dared to enter our area. And it's not as if your average college student doesn't need an education. One sorority girl looked over at a poster and said, "Silence equals death? What does that mean? Shouldn't it be silence or death?" What does that mean? Sometimes one wonders why one should bother with education; it seems so futile.

There's been a lot of talk about gays & lesbians in MRR lately. I'd just like to say that I went to the March on Austin for Lesbian & Gay rights and I saw a lot of people who looked like my redneck father, like sorority girls, and every other "normal type" and they were all open and tolerant of the few "punks" there so I don't want to hear about punk tolerance for those who are different. Not until I see a lot of changes in punk attitudes. I've been bitching about this topic for about five years here in SA and I still hear homophobic bullshit.

As for skinheads, I'm sick of them, too. I'm tired of looking at their nasty nazi slogans painted on walls and I'm tired of hearing about gangs of skinheads beating up a girl or a father and his infant son. You people make me sick. Can't you find anything constructive to do? Speaking of skinheads, my friend David was stopped by a cop last month. David typically wears big (vegetarian) boots, black clothes (T-shirt and jeans), and has semi-long hair which he wears in a ponytail. This brilliant cop harrassed him about being a skinhead. It took David threatening to call his lawyer and another friend walking up in a gay rights t-shirt to make the cop go away. Apparently they're questioning all freaks now. As a result of this experience, David is doing an article on how to deal with cops and what your rights are. GG Allin came to SA and beat his brains out with a chair. That's something else I'm tired of. I have a friend dying of AIDS; I have a friend whose mom had her committed and then, when she returned home, kicked her out of the house at age 16 for being a lesbian; I have a friend who's addicted to coke; I have a friend who is barely making it on brown rice and beans so he'll have tuition money because, according to the gov't, he makes too little to qualify for financial aid-- they think he must be getting money from somewhere; and I have a friend who spends all his time delivering meals on wheels for people with AIDS (an excellent program run by the SA AIDS Foundation). As a result, I find it difficult to care about Mr Allin's self-destructive habits. I say, why humour him?

Local cable access consists of religious freakery, an animal-rights show, freethought forum (atheists), some far-right garbage, and A Guy Playing Records (Sunn Thomas of the Raging Woodies). He plays HC and experimental music by local bands and others. Hopefully, these will soon be joined by PCCTV, our latest project.

We have a new alternative film house called Unserhaus but so far all they've shown have been the more commercial Warhol flicks, the Bob Marley documentary and other not-so-marginalia. A bit disappointing. Their address: 1226 E Houston Street, SATX (zip unknown; sorry). Speaking of flicks, if you like gore you might be interested in Joe Christ's latest. He does a show on Sunday nights at Empire in Dallas -- 2 bands and 2 films. He can be contacted at PO Box 223803, Dallas TX, 75222. Phone: (214) 871-2503. Ask about Bigger Than God and Communion.

Now -- all about zines and bands! This is the exciting part!

San Antonio: SCROTUM NOSEDIVE just finished up a tour with the Cro Mags. They have a lot of new material and are searching for a label. They also have a demo out. If you want to get a copy, write to Shawn DeGan, 106 Avalon, San Antonio, TX 78213. FEARLESS IRANIANS FROM HELL completed a semi-successful tour of the East coast.

Scene reports

They have a new singer, Arik. DOSE OF REALITY have a tape out.

Houston: DEAD HORSE have a record out called "Horsecore: An Unrelated Story That's Time Consuming," which they put out themselves. We call that laudable. DRESDEN 45 have three singles and an album out. They toured with FEARLESS.

Corpus Christie: We've heard that the Corpus scene is getting bigger and that there are a lot of new bands. We met a guy who told us that a lot of people are playing in two or more bands down there. DECOMPOSED has a demo out. DEVESTATION (more metal than HC) have a record coming out on Combat.

Austin: The only bands anyone mentioned are 2 MINUTE HATE and AGONY COLUMN. The general perception is that there isn't much HC in Austin -- mostly "college radio" music there. It hasn't been the same since that expose on MTV.

No band news but a funny/scary story. A friend was in a Dallas venue in the bathroom (making use of the facilities) and suddenly she heard voices outside the door saying,"When she comes out grab her and I'll get her shoes." Apparently fashion-conscious Dallas has its share of fashion victims -- though not in the usual sense of the phrase. The story ends happily because the shoe thieves were thwarted by a friend who happened to be nearby. I ask you, is all of this necessary? If you're going to steal, why not steal from some over-priced, alternative fashion emporium?

We are deeply indebted to our dear friends Reagan and Rueban of Hogwild Records here in SA for the information on TX bands. When in SA catch Rueban's HC/HM show on KSYM 90.1 on Monday nights. Also, there's a local bands show on Wednesdays.

San Antonio 'zines: Murmur: a new one. So far Bernadette has only put up flyers seeking contributors so I don't know anything about it. She asks that people call her between 7 and 9 pm at (512) 534-5705.

Filth is coming up on issue #3. It costs 75¢ (include some postage) from Sanford at Box 85l, 715 Stadium Dr., San Antonio, TX 78284. This is a fab 'zine when it comes to band interviews, though they could focus more on local bands.

PCC/Helldwellers: This is my 'zine. We're working on #18 right now. We concentrate more on political & social issues than music ("we don't care about the music") and we deal with topics that aren't very popular like gay rights/gays in the "scene." Cost? $1 plus 85¢ postage (which will be returned to you). What a deal!

That's it except for some filthy new-age rag called Papyrus. I personally am very glad to see all these new 'zines starting up. I want to work with those people and maybe do a special combination issue or something with them. As Sanford said to me in a letter "Communication not Competition." I want to encourage all potential 'zine editors to start publishing. There's plenty of room for everyone.

To contact me: Adam Seraphic, PCC/HD, PO Box 690816, San Antonio, TX 78269-0816 USA

P.S. Also, a big favor to ask of everyone. If anyone knows the address of Jill "crimson" Reiter in NYC (or maybe not anymore) please send it to me or ask her to PLEASE write me. This is quite important. Ta.

Last minute additions: TROUSER TROUT in Austin are interested in playing shows. PO Box 4363, Austin, TX 78765. Mark at (512)474-8014 or Buff at (512)322-9221.

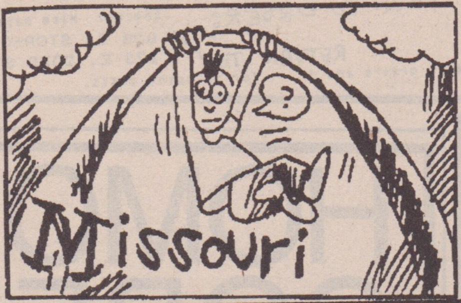
Paul Thomas in Dallas is conducting a fairly elaborate survey on modern American ideas about death, mortality and ritual. contact him at 13848 Methuen Green, Dallas, TX 75240 in order to participate.

Oh yeah, we'll answer all correspondence from interesting/interested individuals.

Adam asked me to add a few words about my experience with the local police so, in short, here is my traumatic tale of woe. I was innocently walking in front of a convenience store when I was nearly changed from a fashionably dressed and stunning individual into a bloody mass of broken bones and pulverized flesh by a police car that whizzed past me and screeched to a sudden halt. An officer, later identified as Officer Randell of the San Antonio Police Department, jumped out of the car and ordered me to stop.

This bastion of law and order then began to quiz me about my affiliation with the Klan and Skinheads. Now, I have so much hair that, in order to see, I pull it back into a pony tail. However, this officer seemed more interested with the fact that I was wearing black and had combat boots on my feet. As the story unfolded, I disoovered that some skinheads (or what pass for skinheads in this city) had beaten up some woman and that, because I looked like Charles Manson (I have never looked like a deranged hippie!), I stood accused. Fortunately my friends returned (one of whom was wearing a gay rights t-shirt) and convinced Officer Randell that I was innocent. In any case, everyone who doesn't look the least like Charles Manson or a skin, beware! Random violence, it appears, will, once again, result in random harassment.

As a closing note, I have heard that certain disreputable people have begun to play a game best refferred to as Fun with AMEX. You see, American Express, despite pleas from PETA and other animal rights groups, continues to publish a fur catalogue. Some people are expressing their disapproval of this policy by writing anti-fur messages on AMEX credit card applications and then mailing them, business reply mail, to AMEX. While this may be fun (and may actually cost American Express quite a bit of money), I as a responsible citizen would never encourage anyone to do such a thing. Would I? David Riley.



Hello from the Gateway to the West, St. Louis — a city whose metro area includes well over 2 million people. With that many people you'd think we ought to have a fairly decent scene. Well, the potential is there, but the unity? What's that!? Too many little factions, punker-than-thou attitudes, egos, and lack of cooperation and involvement. But I don't want to waste space ragging on the local scene, mainly because I have seen worse problems in other cities. At least the Nazi-skin thing is virtually non-existent here. There's one thing St. Louis has plenty of, and that's bands. Just when it seems 2 or 3 will fade away, 3 or 4 others will sprout up. This is Kopper from Pipeline Radio Fanzine, and in this report I hope to concentrate mainly on those bands as well as expand upon and clear up some of what Beth of Head First Productions talked about in the last St. Louis scene report (issue #74).

First of all I'd like to clear up the Doggy Style scam. I put on the show that was to be Doggy Style, ULTRAMAN, NINE LIVES (from K.C.) and STALE FISH (from Rolla). I had spoken with Jack, Doggy Style's slimey manager, 3 or 4 times on the phone about their tour and setting up a gig in St. Louis. After receiving their promo package in the mail I waited a couple of weeks, and four days before the day of the show I tried calling him to make sure everything was kosher and found out that Rip, their delinquent singer, had been thrown back in jail and the entire tour was off! The fuck-ups didn't even bother to call any of the promoters across the country and let them know. Anyway, the show went on for $5 instead of $7 and featured the other 3 bands. We didn't need those Hollywood losers anyway! Oh, and I'm not mentioning "death metal band" VACANT GRAVE as part of the scene because of big baby Dean who's P.A. we used for this show. He not only brought along bouncers to protect his precious equipment, but also a rather large baseball bat equiped with protruding nails which Dean began swinging once a couple of skins bumped into him at the sound board. Here's some advice: Don't hire him to do P.A. at your show, and save $5 by not buying their SLAYER-wannabe tape. Now on to some more worthwhile news...

The "gods" of the St. Louis scene are, of course, ULTRAMAN. Formed out of the remains of WHITE SUBURBAN YOUTH with the most recent additions/changes being drummer Mark Deniszuk from WHOPPERS TASTE GOOD and Mike Story (guitar) from NEVER ALONE, they continue to be the best thing that's ever come out of this city. If you're not familiar with ULTRAMAN, they have a new LP out on New Red Archives (dist. by Caroline) called Freezing Inside, which totally rocks! It was produced by Tom Lyle of Gov't Issue. The two ULTRAMAN 7" EP's are out of print but you still may be able to find the second, Destroys All Monsters, at a few record shops around town. ULTRAMAN are slated to go on a national tour later on in the summer with WHOPPERS. Do NOT miss them if they come to your town. One thing about the ULTRAMAN dudes that I don't think a lot of people realize is that they have long been very staunch supporters of the St. Louis scene. Go to ANY local show and you will no doubt see Tim, Rob, and Mark (vox, guitar & drums) in the audience, if not the whole band. They certainly deserve every bit of success that comes their way.

DUCK DUCK GOOSE have been around a long while now (a few years ago they were known as UNJUST CAUSE) and the last time I saw them they were missing their guitarist, Patrick, so vocalist Joe was attempting to fill his shoes. Well, I'm glad to hear Pat's back for the summer. Although drummer Larry is in my opinion one of the best local drummers, DDG are a good example of a band that sounds better on tape & vinyl than they do live. Their poppy-punk classic cassette, People House, is now out of print but their recent Phil 7" (named after the guy in Thin Lizzy) features 3 excellent tunes, including a (GASP!) Skrewdriver cover, "Voice of Britain," done entirely for fun and to fuck with the minds of the MRR reviewers, which it did (issue #71). Phil is still available (also thru Caroline) for just 3 bones. DUCK DUCK GOOSE have another 7" in the works that should be out by the time you read this called Tim (after Tim Jamison of ULTRAMAN). I think it will coincide with their second cassette release also. We'll see.

What? Did someone say "beer-metal-food-core?" Yes, WHOPPERS TASTE GOOD

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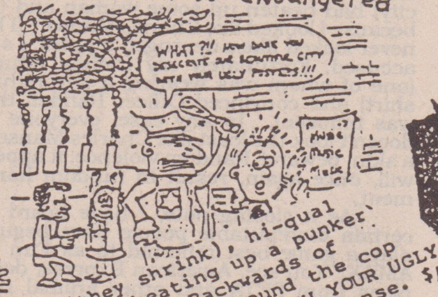

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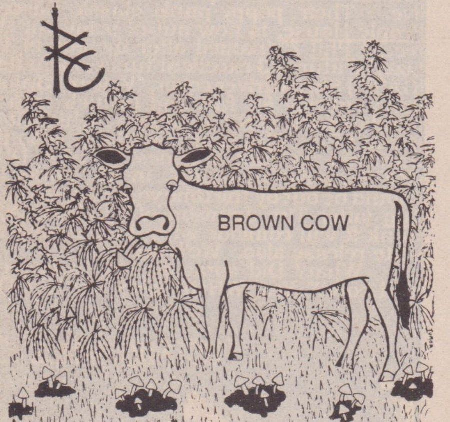

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are still alive and staggerin' and can usually be seen hootin' & hollerin' with the ULTRAMEN thugs. Their first 7", Don't They? ,is still available for a few bucks as is their new one, Haunting White Castles. They're a band only the mother-scene could love, and we do.

Then there's the mysterious rumor-thing called STRANGULATED BEAT-OFFS. Just what the hillbilly hell are these queers all about? Well, the BEAT-OFFS are com-

P: Cathy Baker

prised of Stan Ramone (ex-DRUNKS WITH GUNS) and some cat named Freddie Beat-Off, who's been involved with more local bands than Jon Corcoran (ULTRAMAN bassist) could shake his dick at. These bands are (were) WHITE PRIDE, WHITE SUBURBAN YOUTH, CULTURE SHOCK (St.L.) and DRED FINKS. Speaking of dick-shaking, the first STRANGULATED BEAT-OFFS 7", Shake Your Dick, is long out of print (just 500 made). A new EP is on the way and will be out by the time this is printed. It's called Meet the Beat-Offs and will be all BEATLES covers. Don't expect to ever see them play live, cuz they won't (kinda tough with just 2 guys). Oh, Freddie also has this other project going called HOMOSEXUAL SATAN with some other guy. In that they have a kind of Dream Syndicate sound with a drum machine and do Whitehouse cover songs. Your guess is as good as mine, I'm sure.

Another local drum-machine band in the same vein as Big Black and Dessau with heavy, noisy guitars and a Wax Trax rhythm is locals MISERY INDEX. They had a tape out called Spoonfed that they sold due to a demand for their material but a better studio-quality demo tape will be recorded sometime in July and feature the fave "Steve Albini's Dick."

North St. Louis County's LAFFIN' STOCK have a new drummer courtesy of NEVER ALONE, and they will soon be recording a new 8-song tape. Their old tape, A Matter of Attitude, is still available for only $4. I don't think it's the same thing as Black Mama Titty Juice, which I've also seen around.

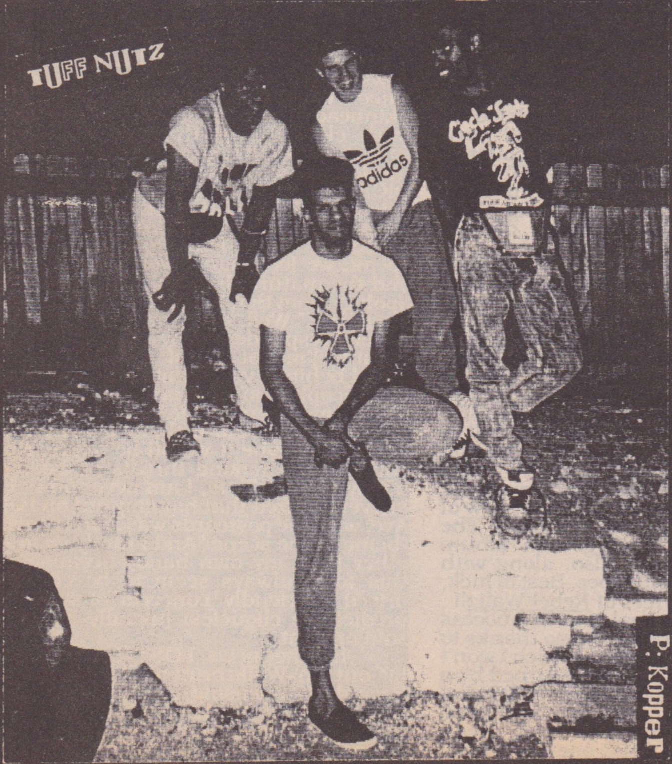
Kirkwood's JETSONS are still together following the tragic loss of their bassist, Ed Smith, who was stabbed to death on a bus coming home from Chicago for spring break. He was supposedly killed by a guy who was bumming cigarettes, but Eddie's only mistake was he didn't smoke. Nice fucked-up country we live in, eh? We'll miss you dearly, Eddie. Ed's roommate, Tim Molloy, has taken over the bass duties in THE JETSONS and they've played recently at Duke's and Cicero's. They will have a new tape out by the end of the summer.

My vote for "Most Likely to Sell-Out" goes to TOTAL CONTROL who should learn that doing Guns 'n' Roses covers at shows isn't all that enjoyable. I think they've got a 24-song demo available for $3 but my advice would be to save your money.

St. Louis' NUKES have a sound reminiscent of such classic punk groups as The Clash, Jam, Buzzcocks and Ramones but they play mostly originals live. They're a real fun live band, but we'll soon be NUKE-free as they're planning on moving to London in October. Best of luck, guys.

The East Side's DEAD PLANET and ODD SQUAD are supposedly defunct. I say "supposedly" because Aaron of DP told me that a few weeks ago, but then they just played about a week ago. Anyway, Aaron said he is forming a band called SCICCOX with Todd, Dale, and Scott from ODD SQUAD, which should be quite cool. Two other Alton bands are the metal-edged CROM who are getting ready to record (no address yet) and Butthole Surfers-influenced OVER END EVER, who never returned my phone calls.

Over in Belleville NEGATIVE POSTURE and AMENDMENT ONE have broken up but Tim from the latter has formed AWARE (straight-edge?). They plan on doing a tape soon, too. Granite City's unique SNAKE RANCH were forced to take some time off due to vocalist Frog's unfortunate encounter outside the armpit of the St. Louis scene, the Bernard Pub. He and two girls were mugged by a few of the neighborhood locals. He suffered a broken jaw and SNAKE RANCH, a cross between the Chili Peppers and Jane's Addiction, haven't seen any action in the past two months. They have a 9-song demo ($3) and a 7" due out by the end of the year to precede an East Coast tour.



P: Kopper

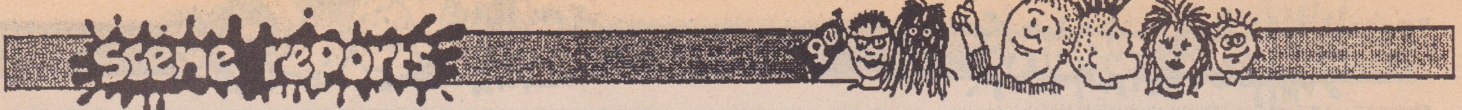
Soul Asylum and Replacements-influenced locals THE BISHOPS have an excellent 4-song EP out on Trash Can Records and are about to embark on an East Coast tour. ISOLATION just got done recording a 3-song promo (not for sale) and are currently auditioning singers. They have a "rap/metal" sound and bad breath. SAVAGE PENGUIN ("ska/reggae/HC fusion") are now a 3-piece after giving guitarist Mike Herzberg the boot and they will have a tape out sometime in July. Herzberg's newest project is the St. Louis chapter of Anti-Racist Action, which he's trying to raise money for if he can stay sober long enough. JUSTIFIED VIOLENCE are in search of a new guitarist, which is news to Tom, their old guitarist, who was under the impression the band had dissolved. Hmmm. Some ex-members of BRACE have formed a NY straight-edge-style band called ROUND 2 who supposedly are pretty hot. A band playing their own brew of rock 'n' roll are STONED WALLS who will be gracing the world with a demo sometime this summer. NUCLEAR WINTER are Misfits-style psychocore w/ a low-quality 45-minute basement tape available for $3. 3-D MONSTER from Belleville have an "eclectic hardcore" sound and a 14-song tape ($5) called Brand Name. They're relatively new to the scene and are playing out more so catch 'em soon. TERROR TO SOCIETY play crossover type stuff w/o guitar solos and have, ready to sell, Terrible Society, an 18-song demo for just $2. Hey, they also do cool artwork for bands just for the asking. And rumor has it short-lived EDDIES from St. Peters have broken up and Shawn & Jason might be forming a new band. No news on that yet.

St. Louis' newest Bad Brains-style heavy funk/ska band TUFF NUTZ have taken the city by storm. They feature the infamous Luther of the long-defunct INVIXOUS. Hopefully they'll get some more originals written and record a tape soon. Another excellent funk/ska/jazz band is SINISTER DANE who will have an 8-song vinyl & tape out by August which should rule. These bands, along with THE URGE (who were great opening up for the Toasters) have given the scene a great alternative to the often generic HC.

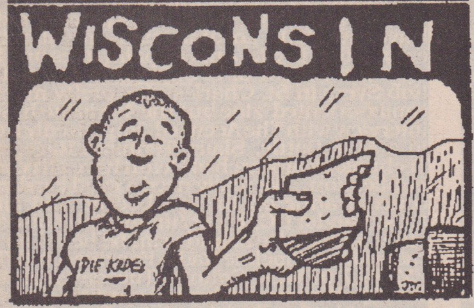
That's about it for bands (I hope I didn't leave any out). Local fanzines are about as easy to find in St. Louis as palm trees and the only one I know of is Skin-Graft put out by Rob Syers in St. Charles. It's pretty much a comix-oriented 'zine but the 4th issue has an interview with The Accused. Supposedly Head in a Milk Bottle, Slam, Terminal Rage, and Technological March of Death have all ceased publication. We really need a good local 'zine concentrating on the local scene and all of these bands! HC/punk/industrial/noise and other subversive sounds can be heard on my radio show, Pipeline Radio Fanzine, on KYMC FM 89.7 in West County (Tuesday nights at 10:00). We just celebrated our first anniversary with an all-night show. I've also seen flyers for a HC/thrash show on Washington University's KWUR.

Venues for shows are another area where we're hurting. The John Green/ Bernard Pub scam (bad neighborhood and Green's personal "local bands shouldn't get paid" theory, among other things) has a lot of fans and bands extremely pissed off and has forced a lot of good touring bands to skip St. Louis altogether so we're forced to see Agnostic Front and Murphy's Law again & again. Bands! Don't skip St. Louis, just stay clear of scam-master and scene-raper John Green and book thru other promoters such as Leaping Lizards, Breakfast Beverages, Pipeline, Raw Teeth, ènother Round, and Derek Bean. John Green's a scamster who doesn't give a fuck about the scene except the money that ends up in his pocket and he's well-known for ripping off bands and other promoters (such as myself). Start pressuring Lynn at FURST ROCK on Laclede's Landing to start having more all-ages hardcore shows, especially now that Bernard's is closed for the summer. If you're in a band and would like to play there, make sure you make it clear that John Green will have nothing to do with the promotion, ticket sales, etc. By the way, Breakfast Beverages will be retiring in September because Cathy Bauer and Roberta are both going away to school. OK! Enough!

ADDRESSES: Kopper, Callie, Sparky, & Scoby Du, Pipeline Radio Fanzine, PO Box 721, St. Peters, MO 63376, (314) 966-2333 (ask for Callie); ULTRAMAN, 2443 Ashland, St. Louis, MO 63114; JUDGE NOTHING, 2717 Brown St., Alton, IL 62002; DUCK DUCK GOOSE c/o Joe Moomy, 1216 Rhea, St. Louis, MO 63138; WHOPPERS TASTE GOOD, 7435 Hazel Crest Dr. Apt. B, Hazelwood, MO 63042; STRANGULATED BEAT-OFFS / HOMOSEXUAL SATAN, c/o Chopper Records, 2031 Scott Ave., Charlotte, NC 28203; MISERY INDEX, c/o Ggreg Perry, 4924 Buckingham Ct. Apt 21, St. Louis, MO 63108; LAFFIN' STOCK, 4751 Hannover, St.



Louis, MO 63123: THE JETSONS, c/o Shawn. 128 N. Rock Hill, St. Louis, MO 63119: TOTAL CONTROL, 204 Wiegel, St. Louis, MO 63135: THE NUKES, 1045 Geringer Ct., St. Louis, MO 63135; SCICCOX, 437 Belleview, Alton, IL 62002; AWARE c/o Tim, 129 Barrett Dr., Belleville, IL 62221: SNAKE RANCH, 2517 Ivy Lane, Granite City, IL 62040; THE BISHOPS c/o Tim Bramstedt, 2322 Briar Cliil Dr., Alton, IL 62002; ISOLATION, 4745 Hartford Apt. A, St. Louis, MO 63116; SAVAGE PENGUIN c/o Noel, 13 Pasadena, Fairview Hts, IL 62208; STONED WALLS, 7106 Waterman, St. Louis, MO 63130; NUCLEAR WINTER, 736 Troy Rd., Collinsville, IL 62234; 3-D MONSTER c/o Terry Jones, 530 S. 21st St., Belleville, IL 62223; TERROR TO SOCIETY c/o Ill Noise Prod., 2358 Westglen Estates Dr., Maryland Hts., MO 63043; TUFF NUTZ, 1620 Meredith, St. Louis, MO 63125; SINISTER DANE, 118 College, Webster Groves, MO 63119; Leaping Lizards Prod. c/o Susie, 7506 Ethel Apt. I-E, St. Louis, MO 63117; Breakfast Beverages Prod., 8547 White, St. Louis, MO 63144; Another Round Prod. c/o Shannon S.O.S., 5768 White Pine Dr., St. Louis, MO 63129; Raw Teeth Prod., call Ricky Cline at (314) 926 3023 or 524-4868; Derek Bean, 1158 N. Florissant Rd., St. Louis, MO 63135 or call (314) 524-4779; Skin-Graft' PO Box 738, St. Charles, MO 63302-0738; Furst Rock (ask for Lynn), 214 Morgan on Laclede's Landing, (314) 231-1216.



MANITOWOC: Hello everyone. My name is Mark Hillstrom and I put together Manitowoc's Mid-Summer Music Festival on July 22nd. Out of the 13 bands who were scheduled to perform, only two didn't make it, HELLHOUND and ADRIENNE'S CARCRASH.

To begin my report of the Festival, I'll give you a "little" background on Manitowoc; a "little" because not much has ever happened. Only a few bands and zero clubs for alternative bands, so when I decided to do a show at the Expo Center, I thought the only way to bring Manitowoc out of the woodwork would be to make the show as big as possible... and that's what I did.

Anyway, my band the SMART BOYS (from Manitowoc) kicked things off (literally speaking because my beater fell off my drum pedal twice) at about noon. We did seven Husker-ish originals and Grant Hart's 2541. From what we heard afterwards, we sounded really good for it being our debut appearance. I was pleased. I guess we are playing with the Chemical People in August in Green Bay and with CLEVELAND BOUND DEATH SENTENCE in Milwaukee in August. Next up was another Manitowoc band, the UNGOTTEN, who did a few mats and pixies covers and were well-accepted for doing what they did. The end of their set began what was to be the four-band metal-fest portion, but due to a cancellation and a delay it was only O.M.I.M.B. (another Manitowoc Band who did a few speed-metalish originals) and Appleton's CIVIL REIGN who ripped through a set of their tight, well-played speed stuff. These guys are young (15-17 years old) and are getting better with each show, so they are most definitely a band to look out for!

Next up was Manitowoc's own WISCONSINTRATION CAMP. These guys have a sort-of following with the Manitowoc kids so they were a definite crowd pleaser, as they did a longer set of Social Distortion-influenced originals, along with a Naked Raygun cover and a Bad Religion cover. They're getting some shows lately so it's good to see a Manitowoc band playing out. They had a few of their friends through a couple songs to start off the CAMP's set.

Madison's INSPECTOR 12 played next. They said it was one of the worst shows they had done, but everyone liked their brand of hardcore a lot anyway. They have a new single out that you can get from Dave, who I never did give Pam's address too!! CLEVELAND BOUND DEATH SENTENCE, the only Milwaukee band at the festival, played next. They did a short set of some cool tunes with their new drummer. Their singer, Brad, said they are still looking for a label for their album. I'd like to thank C.B.D.S. for being real supportive of my band and helping us get a show in Milwaukee. THANKS GUYS!!!!!

Well, Sheboygan legend's MORBID SAINT followed C.B.D.S. I heard that the reason they told me they played in Minneapolis the night before was so that they could play later in the day. Whether they did play or not... whatever. They are thee premier speed-deathmetal band in the state and lived up to their reputation by burning up everything in their path, as their singer growled, "do you like the smell of... flesh?" into the mike. Oohh...

After that onslaught ended, Green Bay's own COVENT GARDEN took the stage minus their lead singer. So their set consisted of pure instrumentals, which sounded very impressive anyway. That took a lot of courage to play like that, so support COVENT GARDEN. Also, everyone should talk to their bassist, Tim, about getting their soon-to-be-released single out on Truant.

The infamous DEPO PROVERA played next. They did their famous covers and originals just like every other night but without the redundancy. They had a few buddies play a few tunes also and a classic reunion with Hutch singing Chip's Ahoy!! A cool treat for everyone. It was getting kinda late when REBEL WALTZ closed the festival, but a good number of people stuck around and enjoyed their set. They've got a unique sound that can't really be described, but I did hear a review of them as Soul Asylum meets The Byrds. They have got an album coming out soon also, along with their singles and tapes. Best of luck, Tim, and the rest of Rebel Waltz!!

The Festival was a success (meaning I broke even) no thanks to a few certain people — which I won't go into. I was a little disturbed by a few items, which I also won't go into, but overall it went real well even though my expenses were great, with a bloody $600 one-day insurance policy!!!! Anyway, thanks to Jim, the bands, all who came or helped, my family and especially to my girlfriend Michelle for everything!!!!

If any Wisconsin band wants to play a show up here, get in touch with me, or if anyone wants a SMART BOYS demo, T-shirt, or an Erosion Fanzine, write to me: Mark Hillstrom/ 2134 S. 12th St/ Manitowoc, WI 54220/ (414) 684-7404... Depo Provera/ (414) 435-0963... Rebel Waltz/ 1844 Weiland #5/ WI 54914... Cleveland Bound Death Sentence/ 1579 N. Farwell Apt. 207/ Milwaukee, WI 53202 (414)271-4213... Covent Garden/ 1206 Michigan Dr./ Green Bay, WI 54304/ ... Civil Reign/ 1520 Division/ Appleton, WI 54911 (414) 731-2056... Wisconsintration Camp/ 616A St. Clair/ Manitowoc, WI 54220/ (414) 682-7777... Inspector 12/ 504 Crestview Dr./ Madison, WI 53716/ (608) 222-2705... Morbid Saint/ 812 N. 37th St./ Sheboygan, WI 53081/ (414) 457-7929.

In my last report I wrote about the Northside Crew and when I got back from tour I heard quite a few rumors that they were going to "kick my ass," sooo... I called Adam of the Northside Crew and discussed with him what I had written. He didn't deny any of the facts I reported but still insisted that I was distorting what the Northside Crew is really about so what follows is their rebuttal: This letter is in reaction to comments written about Chicago's Northside Crew by a Mr. Ben Weasel (Fosters??? (sic) Weasel???) He claims that the Northside Crew is organized for the sole purpose of beating people up and then bragging about it to everyone on Belmont. First of all, this is untrue, and second -- Ben Weasel is "Never on Belmont" and "Never goes to any shows besides Screeching Weasel" (a direct quote from the Weasel himself) so how does he "know" the Northside Crew? If he's got a personal problem with anyone in the crew, it's not grounds to slander the Northside crew in a worldwide music scene news magazine. The crew is not about violence. We are an organization consisting of Skinheads, rudies and hardcore youth. We work closely with the Anti-Racist Action committee of Chicago and the banner title for the destruction of white supremacy: the SYNDICATE. We implore a combination of direct action and education in our quest for a racist- free Chicago. Now that we of the Northside Crew have had our chance to speak, we feel that it would be appropriate and the mature thing to do to have a public apology from Ben Fosters (sic)-Weasel in this magazine." Well, seeing as how the Crew still haven't responded to my accusations of Nazi-baiting, I'm not about to apologize. I still stand behind everything I wrote which came from people who associate with the Crew, like former members of the Crew and a member of the A.R.A. And if the Crew is not about violence, maybe it would be appropriate for you to stop making threats of causing me bodily injury. True, I am never on Belmont; I never realized that hanging out on Belmont Ave. with the postcards was a prerequisite for "being in the scene." And I rarely go to shows other than my own bands because gigs in this town always seem to be either overpriced, unfriendly "concerts" or stale, boring, predictable cliquefest (usually both). 'Nuff said on that.

In other news, LOST CAUSE has a new LP out on Walkthrufyre...Limited Potential Records is releasing vinyl from the HARTY BOYS, FAITH DEALERS and Champaign's Poster Children...Steve Albini does not have a new band and it is not called LEE HARVEY OSWALD. The mighty OZZFISH EXPERI-

Scene reports

ENCE regrouped (re-paired?) for a final show -- it was also the final show for THE OUTCASTS...Speaking of the South side, both CEREBRA COMPRESSION and ZYKLON-B are scheduled to release vinyl on California's Wild Rags records. JOHNNY VOMIT are still going strong with a recent demo...GEAR have just recorded some material, where and in what form it will surface is anybodys guess... I.D.UNDER broke up when two-thirds of the band quit the night before their tour, thus stiffing the remaining member both financially and emotionally, but Doug promises to be back with a new band soon... FRIENDS OF BETTY lost their drummer to URGE OVERKILL (who have just finished a tour in support of their new LP on Touch and Go) but F.O.B. have bounced back with their original drummer...NO EMPATHY's new LP, Freedom of Flesh, will be released on Roadkill any day now along with a retrospective EFFIGIES LP, Remains Nonviewable, and new EFFIGIES material is still being worked on....The Prince of Punk, JOHNNY CHAINSAW, is back with a new band...The hottest tape I heard this month was from the WATCHMEN, check 'em out live and inquire about their cassette at PO Box 148432/ Chicago, IL 60614...Officially broken up are CERTAIN DEATH and BOREDOM STRUCK...Still alive and kicking are DEAD STEELMILL and BLOODSPORT...ONLY THE STRONG's drummer was in a car accident, he's in pretty bad shape and benefits are being held to help his family with the medical bills...Still not a lot of hope for local bands looking for all-ages gigs. Last Rites is still wallet-raping the public and Out Of Control is still searching for a steady venue...Haven't seen a new issue of Colorblind yet. I'm interested to see what the A.R.A. folks are up to....Oh Yes! What The Fuck 'zine is putting out a 7" comp. of local bands with their next issue. Look for an ad in this ish of MRR...next month I'll have a little bit of info on about 40 local bands. Have a nice day, Ben Weasel

Well the land of Blood is due for some change but the truth of the matter is progress around here only happens one day at a time, and we just get up and try to hang on to the most tangible opportunity that swoops down. One day at a time please. There's a lot of misguided ventures before the tried and true one sticks solid. Hang tough and know that right makes might.

So far as locations in Louisville go, we got Tewligans—the old standby that trembles at liability lawsuits and the rising price of necessary equipment; no skank, no slam, no electrical power-monger blowouts, and i.e. no destruction. As long as the youth movement is violent and irresponsible, the place will only have occasional shows; they don't live, they just move. Then there's this little coffee house/art gallery called Cafe Dog. The Dog packs in about 10 fans and the band and then the rest of us hang out on the sidewalk and the street receiving transmissions through the plate-glass storefront. Any more the key words are "Be Careful." Funny how Disciple and Discipline are practically the same word but the difference in their meaning seems an entire lifetime.

The local bands making the grade are KINGHORSE—complex thrash that just signed with Caroline records and have a new single out. RIP to that someone special, Rat. Crain (ex-Cerebellem) decided they were diluted and have concentrated into a trio. Look for the CEREBELLEM EP on Self Destruct Label and a cassette on Slamdek/Scramdown label. KRAHK, which have supposedly split up, still command the rhythms and chords to sit, roll over and compute scientific computations as if they were Minutemen's cousins; Fortunately D. Pahoe is rejoining with the incredible SLINT. SLINT draws from ex-SQUIRREL BAIT line up that didn't choose to mutate into SQUIRRELY FANCY BAITED PANTS, who are presently called BIG WHEEL. SLINT will be the band to watch out for if the sum of the parts becomes truly equal to the whole. ENDPOINT is a group of young thrashers that mean business and have a 17-song cassette on Slamdek/ScramDown. Louisville may be too constricted to handle this force? NECROPSY is still ragin' metal and will be having a show with two unknowns (to me) called DISRUPTION and THE LUBRICANTS; two more for the next roster. KING KONG have just returned from New York, New Jersey and Washington D.C. to say that their single has been selling.

Rumour has it that ABRAXIS (ex-PEACEMONGER) is creeping up on success with Rob Hartell's lead bass guitar setting the pace; ex-BRAINDEAD Mrs. Frazier is in the back room putting a shine on all her pretty tools so that when the time comes we all should be ready to lend a serious ear; YOUR FACE is a girl group that sounds like electric, melodius groove according to Slamdek/ Scramdown label producer Scott Richter; LAVA HAUS has all but disintegrated; and there's a new accoustic act called the GRAHAM BROS. that sound like mutant Violent Femmes meet the Smothers Brothers.

As far as alternative entertainment in Louisville is concerned you just have to be open-minded and weed through the excess; there are things to do and places to spend your frog skins but truth is it takes a group of people to stay tuned in and nobody can do your share. There is a new radio show on Sunday nights called Totally Wired. It's on 89.3 WFPL (public Library); mostly that channel is still classical and jazz, though. There is something to that Leftest station on your FM dial though 'cause Lexington has WRFL on 89.1 and it's called Radio Free Lexington because you hear alternative styles and cultures 24 hours a day 7 days a week. Hooray!!!

As far as clubs go in Lexington, the Wrockledge is still in play—it shares a problem with Tewligans, though, and that is there is no adequate communiction between bands, owners and fans—poor advertising, mismatched tastes and infrequent venues have lead to rough edges on all sides. Let's get over it, dudes. Seems like supply and demand should be the major priority. Hello to the cool one who sponsors shows in the shelters around Lex.; can you do anything to turn it around?

When it comes to bands in Lexington, it sounds like there's some stuff goin' down; if I miss something, write and tell all, otherwise enjoy the white noise. RESURRECTED BLOATED FLOATERS (ex- ACTIVE INGREDIENTS) have split up; TEN FOOT POLE -- no description -- have gone on sabbatical while their drummer is schooling; TWO SMALL BODIES are still psychin' and weavin' their guitars to the steady beat of life. VALE OF TEARS has cut a new EP and plans to tour Canada soon (Call Becky 606-252-1489); BORED AND DANGEROUS has been around for a year and has a heavy edge that hits hard and blows smoke rings—they have an alter-ego that's called KELLY CREEK DUB BAND. Reminiscent of Bad Brains?

Another up-and-coming formation is the FREE RADICALS. These guys used to be the CHINESE and IS before this group and a new drummer. Never heard the FREE RADICALS but from past encounters I'd say their tunes are wild and feeling with free guitars and heavy bass and drums to hold the muted vocals in place. I don't know, but any drummer that welds his own kit together from wraught iron is probably gonna pound thos suckers. Can't wait to find out for myself. The only other band I can think of is 9 LB. HAMMER and they just got back from a Midwest tour and got a recording contract—Rock and Roll is what they know.

Besides Lexington and Louisville, Kentucky is pretty much hit and miss. You can always find a keg party or a show in Newport or Cincinnati, but it might not be worth the drive unless you get blessed and somebody decides to advertise a gig. All played and we "missed it" All. Rats.

A quick rundown on Indiana would reveal a high school radio station in Jeffersonville that shocked me by sneaking in some Fear's "New York's Alright" while I was tuned in. They are probably closed for the summer. Bloomington's 33 Steps closed due to unenthusiastic management who couldn't be creative enough to develop the idea of a multi-purposed venture... Besides, they turned away KINGHORSE when I know that's what the people wanted. Whatever. Indianapolis has few all-age shows that I hear about—thanks to a band called BOB ON THIS. The Patio Lounge and the Vogue are the names I know, but the Vogue is for big crowds and is a sit-down space.

So that's how it comes and goes in Kuntuckiana. Got any questions? Corrections or new enthusiasm? Sign up for Soup here. c/o Somebetty/ 4837 New Cut Rd/ Louisville, KY 40214

P.S. Self Destruct Records/ 1901 Bain Bridge Row Dr/ Louisville, KY 40207... Slamdek/ScramDown Label/PO Box 43551/ Louisville, KY 40243.

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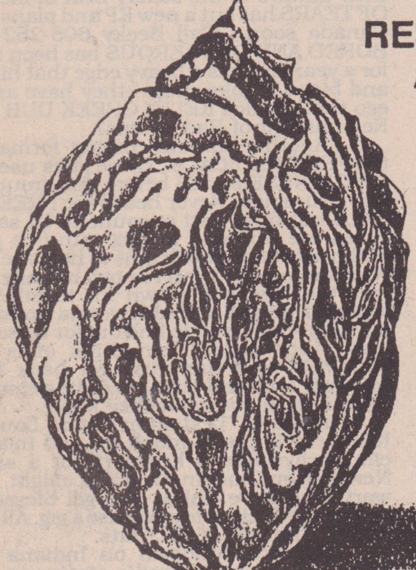
No.4 Summer 1989



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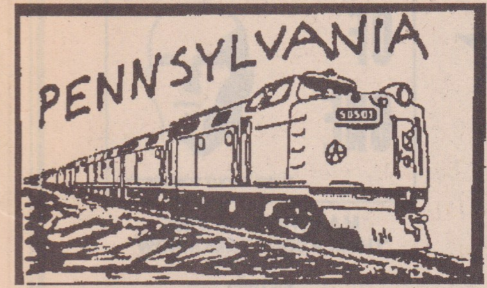


Anchors away m'boy! It's another god-damn PA scene report. Actually, farce report would be more apt. The underground as far as this area is concerned is a loose confederation of cliques that will not cooperate with/tolerate each other, even when some self-righteous bastard like me gives them shit. My name's Fred, by the way, not the one in Oregon.

Well, the most interesting thing, it is no great shock, comes from our most active and unselfish (any band that pays a roadie after losing money on a gig is God!) bands, GENETICIDE. They've linked up with PEACEVILLE rec. in the UK. Watch for a split LP w/ ATROCITY due in January. GENETICIDE and PEACEVILLE are an ideal match; both take a lot of shit for the music they enjoy and boast usually thoughtful lyrics that invariably go ignored. Enough of that; there are other bands that, by virtue of either their underground-ness or some other quality, deserve mention. Jay will now mention some, scene Jesus that he is...

OK, another band that was conveniently "forgotten" in the last scene report is EXIT 13. Made up of former members of local faves SATAN'S BAKE SALE and DISTORTED WORLD, these guys are influenced by stuff like CARCASS, PUNGENT STENCH & other bands in that vein. They haven't got a demo yet, but some good-quality rehearsals are available from the address below. Check out these guys and GENETICIDE if you're into that "heavy grind thang."

Also deserving more recognition is LAST CALL, made up of former SINDICATE, LETHAL DOSE & AWOL members. They've got a melodic punk/HC style & should be putting out a tape in the very near future.

DENIAL is a heavy speedcore band that has been playing a lot of parties these days, really cool guys, too; drop them a line & see what they're up to!

STAND UP, from Lancaster are another melodic HC band; they have a few demos out & are supposed to be releasing a self-financed EP soon (Good Luck, guys!). Jeremy, their lead singer, also does a 'zine and is putting together a comp. tape of area bands, so write him a letter already!

THE CELLAR DWELLERS and STUMP WIZARDS, the area's two psych-out-garage-fuzz gods, are both planning vinyl releases in the near future & if past performances are any indication, you won't want to miss out on either of those!

Of course ADMIRAL is still at it & I'd probably like these guys a whole lot more if certain members could learn to keep their egos in check. They're supposed to put an EP out, but those rumors have been circulating for almost two years, so I'll believe it when I see it.

Other bands that are still going but I don't have much info on yet include: MOSH POTATOES, SILENCE (ex-RUBEN), BUNDERSPLAT, EIGHT-BALL, THE PASSED, REGATTA 69 (reggae, I think) and MONDAY'S CHILDREN. If anyone's been left out, it's not intentional; get in touch with us & let us know what you're up to.

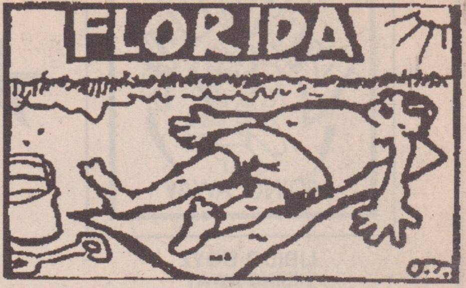
On a more serious note here, this area has seen some nazi activity lately; a group of racist dick-heads calling themselves "The Upstarts" made headlines a while ago by desecrating a synagogue with their slogans of hate. As of yet their vile stench hasn't been detected at local gigs & for their sake it will hopefully remain that way, as local non-racists (skins & others) have vowed to destroy them.

P: Dave Presley

(Fred's part again...) I know this is getting -- uh -- long but don't go look at the punky ads yet. I see very little cooperation amongst the locals, and to make it worse, precious few even notice that there's something wrong. Maybe these scene reports would be a hell of a lot more interesting if more communities -- like ours -- could boast of a truly tolerant, cooperative underground that accomplished more than mailing silly flyers to 34 countries. I'll bet a coordinated effort to establish a regular venue of sorts could work if such important details as who'd headline the opening gig would be recognized for what they are: useless. Please try to bridge local communication gaps by writing letters, sharing information/ideas, and maybe try to stave off some bigger evils than dreaded 'metallish HC.'

Now for those addresses: GENETICIDE, c/o Jay, 102 Woodland Dr., Mechanicsburg, PA 17055. EXIT 13 c/o Pat; PO Box 342; Camp Hill, PA 17011. (Both have tapes available for $3, blanks+postage, or trades.) DENIAL c/o Joel; 9 Kings Arms; Mechanicsburg, PA, 17055. STAND-UP c/o Jeremy; 154 Wilson Dr.; Lancaster, PA 17063. (demos $3, C.I. Productions 'zine $1). To contact LAST CALL, CELLAR DWELLERS or STUMP WIZARDS use the GENETICIDE address and it'll be taken care of).

Fred/ 322 N. 4th St./ Sunbury, PA 17801



Well, the Pensacola scene is going quite well. Shows are at an all-ages club called the Vault, and also at various bars around town. For booking, ask for a fellow named Skott at (904)438-6824 and he will set up a show for you; cover bands need not apply. The local bar Outskirts has just got started booking hardcore, formerely the Handlebar; it (in the past) has seen the likes of Black Flag, Suicidal Tendencies, TSOL and countless others - same # for booking.

Local gurus MAGGOT SANDWICH have just completed a new LP entitled Zero Tolerance. It should be out soon. A new band called DISTANT SILENCE is brewing on an LP ,as well, and an upcoming mini tour; all of these releases will be on KML records. The band CRUCIAL CHANGE has changed its name to FIGHT BACK and will also be doing some work with KML. They have been blazing lately with lots of new material. The second oldest band from Pensacola, the HEADLESS MARINES, are brewing with new material and put out a 7-inch called Crimes of Truth a while back and will be putting out a new live tape worth getting by the time you read this.

Local zine The Smell Of Dead Fish is still going strong and is available for 50¢ at: 1906 N. Spring St/ Pensacola, FL 32501. Also Monthly Rot skate magazine is said to have an issue out soon. The address for Smell Of Dead Fish is the same for HEADLESS MARINES and boy do they like mail (hint, hint, hint).

If you're a band that wishes to play our fine town, call up Skott for info. Also on the political side, PAM, the Peoples Activist Movement, is a local seeking to spread out lately responsible for anti-racist demonstration which turned into a confrontation with the Klan and an anti-Jimmy Swagart protest. Write to Dead Fish for more info.

Thank you for reading this and please remember: if you're not looking for answers, you're part of the problem, Splinter.

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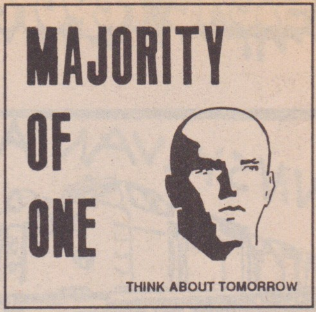
CHRIS DODGE /MRR 74



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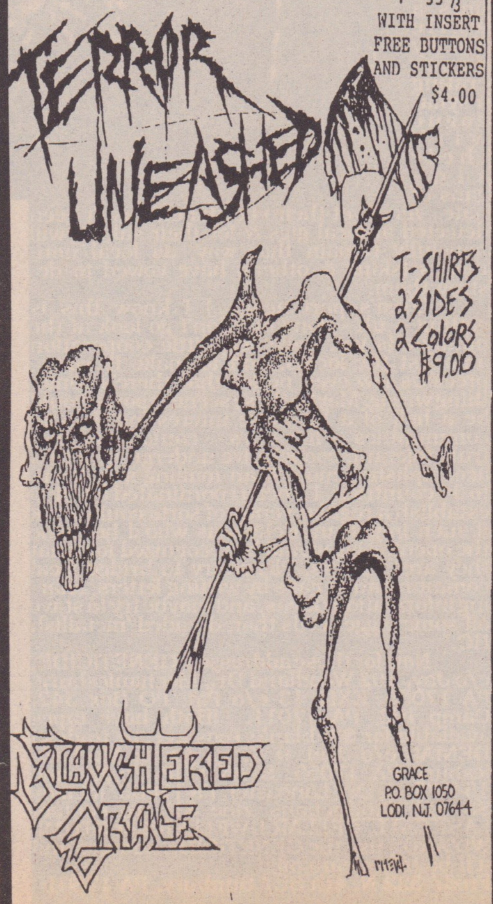

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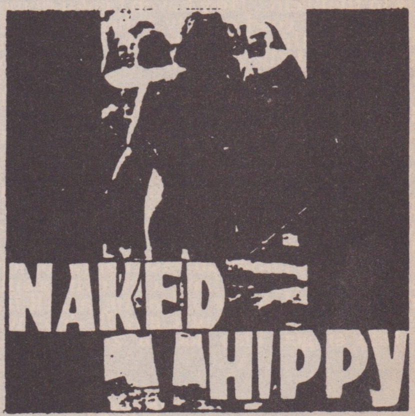

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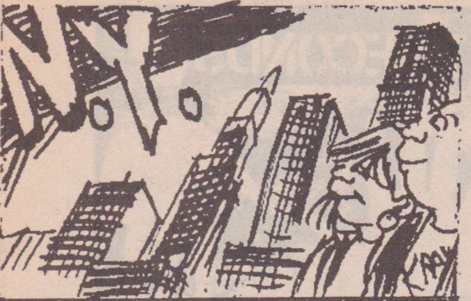

In our last exciting episode of scene report (actually the first from our area), we were bitching about plenty of bands happening, yet there was no place for them to play. Well, no sooner do I open my mouth when one opens up. The name of the "goshsend" is the Rock Palace, located on 29 Center St in Middletown, NY. They're doing all kinds of rock and quite a few punk/HC shows -- usually three bands for $5. It's all ages, but when they get their liquor license, though, it'll be 18 and up or else the ol' matinee method. Any bands that would like to check out playing a show there call or write Dean Minutolo at (914) 744-3466/ Rd. 1, Box 94/ Pine Bush, NY 12566. One kind of fucked up note on this place, though: they seem to have a policy of only paying the headlining band and letting them divide up the money with the openers. That may work out OK with us locals, but what would happen if some band that's traveled some distance gets ripped by some headliner that refuses to pay them? Could be quite (I mean quite) a situation...Recently, though, I've been told that once the liquor license comes in, the owners will have more money to spread around to all the bands, but time will be the judge of this.

Anyway, onward with the scene report, already. Last time Rose (who moved back to NYC for the summer) and I kind of slagged some of the middletown kids; but I have to say, as a clarification, that after hanging out with them more often, these people are OK. Sure there's a lot of HC consumerism, but any starting scene is like that at first. Call me an optimist, but it seems like people are beginning to drop that "hard stance" bullshit.

One example of this was a show we (Affirmative Action) played with a bunch of local bands (more on them later). The show was one of the old do-it-yourself deals up in an old factory loft. Middletown has been known for its stupid fights in the past, but this time around everything seemed to be pretty much self-policed with everyone looking out for everyone, stagedivers stagediving, and people happily catching them: you know, just a general good time, for and by the people.

Yeah, I know, I'm getting pretty long-winded. ANYWAY -- BANDS: I've been catching a lot of them live recently, so here goes with a BRIEF description and contact info: VIOLENT PLAGUE -- kind of metalcor-ish kind of music with a few twists. Pretty good live and their demo is well-produced. VIOLENT PLAGUE -- Matt or Eric (914) 692-2653.

ANGUISHED SOCIETY -- I'm kind of biased here because I went to school with these guys and half of them are cousins with Mario in A.A. They remind me of Minor Threat with a metal edge and they always have a great time playing live. Artie Lynch/ 29 Watkins Ave/ Middletown, NY 10940/ (914)392-5703.

THE FUNCTIONAL IDIOTS finally got to play out again at the Schlock Palace with Dougie Beans of Murphy's Law drumming away as usual. What can I say; they are the area's best goofcore band, both musically and live. Lest you think this is regular goofcore, beware! Who else do you know that sings about why the 4th guy wearing the red shirt in any of the Star Trek landing parties always gets killed. These guys know why. Write to them. Matt Fleming/ 514 West 211 St #2-M/ New York, NY 10034.

T.R.A. -- Killer punk/HC three-piece that kind of reminds me of early, slower Flag, Minor Threat and Youth Brigade all put in a bag and shaked vigorously. John Halland (914)457-3955.

POOR EXCUSE are another hot three-piece HC band that kind of reminds me of Motorhead at times, but hey, that's swank in my book. Buy their tape, it's swell. Box 161 Oxford Rd/ Chester, NY 10918.

THE DOVER BOYS are another band that keeps getting better and better every time I see them. Straight out and stripped down punk/HC at its best. Watch out for Tim in the Batmobile/ PO Box 924/ Marlboro, NY 12542.

Those KEEP RIGHT guys do the ole NY kind of HC sound pretty good and are ever expanding beyond it as well. They've got one demo out and a second one on the way. Get a haircut Gabe!/ 4401 Atlantic Ave./ Seagate, NY 11224.

I can't forget EXISTENCE?, who recently played two nights at the Schlock Palladium and found out about the lack of pay for openers deal pretty quickly. They are definitely a wall of dischordant, mid-tempo sound (translated: very powerful live; even if Rich can't jump like he means it). 13 Wurts Ave #3/ New Paltz, NY 12561.

STAU, that indescribable band with a drum machine on tape and a human drum beat, live are still thumping away. They recently played a show at CBGB's Canteen with the Lemon Heads. Check them out at PO Box 2074/ New York, NY 10013. Their tape is $4.

One other band that I can't forget is the MONTALBANS. They really rock out in a Soul Asylum sense, but not in any direct copying way. They are definitely in a class by themselves. These guys play with more power and sould than half the HC bands I've seen recently. Definitely worth your while. I don't have an address on them, but if you'd like to pass on some communication to them just write me and I'll make sure it gets in their hands.

Last and certainly least is us, AFFIRMATIVE ASSHOLES, uh, AUCTION, I mean ACTION. We were supposed to have an album out on Sub-Core Records by now, but with the label losing its distribution deal as well as gaining a lazy streak and looking to find another once again, we are free agents. Any takers? Probably by the time you've read this, we'll have done a mini-tour of the Mid-west and south. Even though I'm just writing this now, I just want to say thanks to all the people who will hopefully put us up Jim Mac Naughton/ 2 Lenape Lane/ New Paltz, NY 12561/ (914) 255-3536. Our new tape, "The Demo that Heck Couldn't Stop," can be yours for 4 measly dollars.

Oh, yeah, I promised the guys in the other band I play in, YULE LOG, that I'd mention them (especially since one of them is my boss at V-Note Records). We're another one of those "Stooge Noise Bands." You should see the happy expression Kelly gets as he bounces the 'ole 6-string off his forehead. What a guy!

OK, OK, one more thing. Good indie record shops. There are three: Rock Fantasy in Middletown, V-Note Records in New Paltz, and Record City in Poughkeepsie, NY. Check them out and I'll check you out later.

P.S. Let the hokeyness begin, Mike, and thanks to Tom Paczkowski for the type job. Love and boggers, Jim and Tom.

Since we had a little extra room, here's a pic of Mykel Board backed by Stikky (aka ARTLESSNESS) at his Gilman gig a while back

Pic: Trent Nelson

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Andanada 7(SPAIN)Genossen(W.GERMANY)
Thrilled Skinny(ENGLAND)
World Discrimination(USA)

Thanx Again to all the bands!

WRITE TO:
PEDRO SEABRA
235 ERIE ST.
ELIZABETH, N.J.
07206 USA

Here is a long interview with the French band The Brigages talking about the little tour they made in Poland by the end of August/the beginning of Septmeber 88. Sad to say, but the band has decided to stop; although the label they set up, Negative Records, goes on. Prevision: an LP by Red London-England-" Outlaws". It's really a pity they stopped, becuase they were the most radical French band; their slogan was "We hate work". Valdinir-lead singer, and Miguel-drummer are answering the questions. Interview by El Pecece/ Chemin de Citon/ 33360 Latresne/ France. Negative Records/ 4 Allées d' Andrézieux/ 75018 Paris/ France.

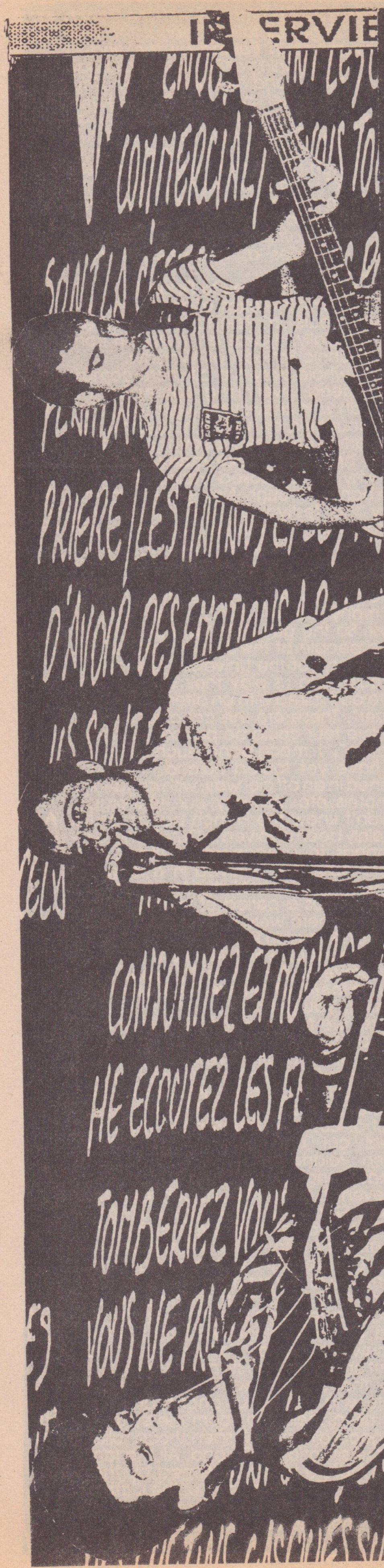
MRR: So, who invited you to Poland?

Miguel: It was an invitation of a guy who had organised tours in Poland with western bands. Officially, it was an invitation from the Polytechnic School of Warsaw.

Vlad: The whole story is a bit more complicated, indeed, everything comes from a Frenchman who knows very well the Eastern Europe countries, as he has had some trips there (particularly Czechoslovakia and Poland) so he could make many contacts. That's why he proposed various times to French bands, through New Wave fanzine, to play the festival of Jarokin, which is a very famous alternative festival, even known in western Euope. However, this festival seems to have become offficailized, and last summer all alternative band had been forbidden to play there, though there were many Soviet bands, because of glasnost. So the guy didn't put us in touch with the people of the Jarokin festival, but with members of the University of Warsaw, who could help us play their own festival; they are also linked with an alternative "tour organizer". These are the conditions a real alternative tour could be put on. By "really alternative", I mean bands such as the UK SUBS have yet toured Poland, though it happened in an official way, with invitations, Hilton hotels, etc...Anyway, our "tour organizer" didn't know the French bands, as he had mainly been involved in Dutch and German bands tour organisations.That's how we were ourselves involved in a long trip which wasn't sure until the last moment, because it was a period of intense strikes. Should I tell there were important strikes by the end of August in Poland ?

MRR: So you took your van very late and rapidly drove to Poland, didn't you? Anyway, once there, what were the first feelings, impressions you got?

Vlad: First, we felt very impatient, because we've had to wait a lot, indeed, we drove along the G.D.R. South driveway. It was built when Hitler was in power; it certainly hasn't been mended since, because it's still paved and there are many holes! After we had to do a lot of custom's clearances: these are the real cut and blocking, as well as between Poland and G.D.R. for the Germans have longly been afraid of a potential Polish revenge since 1945, as between West and East Germany. So we drove amongst many Polish workers who were going back home after having worked for a while in Western Europe.That's why we had to wait for many hours. Surprisingly, we've had no problems at all (apart from waiting), which I think was made possible from the kind of visa we had. Once in Poland, we directly drove to Warsaw; we couldn't arrive at the meeting point on time, so we stopped in a hotel to phone. That's where we met a group of students who helped us phone and then invited us in their little room.There, we've had a good dinner and spent hours talking about the situation in Poland. All the ideas we had before were confirmed by these people; i.e.: the importance of the Catholic Church, for instance, for they were all proclaiming themselves Catholics. You know, this church is a "classic" institution, though



it's also a kind of a place of meeting, where there are both political and religious activities. It's a kind of Brazilian Third world church, in an industrialized country that would have stopped its history in 1945.

MRR: Although Glemp (the reactionnary leader of the Polish Catholic Church) is not Dom Elder Camara (Tihe "Red archbishop" of Recife, Brazil), is he ?

Vlad: That's right, however appealing for Solidarnosc (Solidarity, the "free" union in Poland) may have different meanings: indeed, around the "Catholic movement", you can find ecologists, anarchists, people from the "Orange Alternative", who are a bit in a situationist vein. There are also social-democrats, liberals, and a virulent extreme right wing, at the margins of the whole opposition, although it's still active. Anyway, it seems like the opposition is complete: the people aren't afraid to tell you how rotten the system is. I think many people in Poland would like to live under a capitalist system so they could buy products in exchange of their work, even if there is unemployment...Instead of being forced to work and having nothing to buy. This makes me think of the people queuing up to buy necessity products...We've ourselves had to wait for more than 2 hours in Warsaw to buy toilet paper! If you want to get things easily you must have foreign currencies...

MRR: Let's deal with the gigs; how could they happen? Where did the organizers find resources to put them on?

Vlad: Apparently, it's half legal: it's not completely helped, but the state seems to be "tolerant", at least on a cultural level. For instance, Polish film directors can criticize the system in their films, punks can express themselves and sometimes, the police or the militia beats one up or put him into jail for a while because he's gone too far, they say. What's also to notice is that Polish alternative bands are on state labels, although it's impossible to find their records. As for the equipment, we were staggered by seeing the bands playing on Marshall amplifiers, Gibson or Fender guitars, or Tama drumkits! That's equipment that even ourselves in France couldn't think about buying. So they explained to us they are used to go and work from time to time in West Germany, where they can get Deutsch marks or, even better, dollars, so that they can buy such equipment in state shops, trice or thrice cheaper than in the western countries. There is a whole system of trick, so they can manage to put on gigs very well. As for the places, there were university halls or town halls, although we've played outside twice, for the "official" halls. In spite of the fact they were "official", these gigs allowed us to meet people, which wasn't really possible at the alternative gigs, for they were a permanent race. Indeed, just arrived at the gig's place, we had to hurry in showing our passports, setting the P.A.'s, playing immediatly, for everything had to be achieved before 10 PM. After these gigs, we usually had to leave the gig's place without being able to talk with someone from the audience. Sometimes, this latter was kicked out of the hall, because the P.A.'s had to be brought back to their place, or the bar had to close, etc. There were also limitations at the official gigs, because by the end of the 2 gigs of this kind we've done, militias came to tell people to go back home. Although there were less cops at the gigs in Poland than there often are in Paris by the end of the punk gigs, with the right wing mayor! More, we've had no controls during the whole Poland tour. Apparently, the kind of visas they had allowed us not to buy currencies and to be considered as some Very Important Personnalities! So we were free of our moves in the places where we had to move. As for advertising the gigs, it also happened through the radio: in people from the audience came and see us after a gig to tell us that THE BRIGADES are played on the national State radio. That's one of the reasons why those people came to our gig! They also told us that the Sex Pistols and New Model Army are played on this radio.

Miguel: Of course, they choose the songs that are played from the Sex Pistols, it was "Pretty Vacant", from N..M.A. it was "The 51st State of America", and from us, I bet it's "Living in Dunpool". The problem is that you can't buy none of the records of those bands in Poland.

MRR: How did it happen that you got so well known in Poland to the point some people there wanted to organize a tour for you?

Vlad First, the guy I dealt with at the beginning systematicly sends tapes of what's made in the alternative French scene. Second, there was a kind of a Gallup at the University of Wroclaw, one of the main centers of the political resistance in Poland. The question was:"which have been the ten best punk songs since ten years?" Then, within the answers, there was Warsawia", a Heimat-Los song (a french punk-hc band; also, there was "No Communists in the Kremlin", an old song of THE BRIGADES.

MRR: Have you been able to notice what's the state of mind of the youth in Poland? For instance, where do they put their hope?

Vlad: In alcohol first! Indeed, when some people deal with 80% of alcoholics in Poland since the age of 13, I think it's true; you can notice it particularly in the country. Inversely, the most radical people usually live in town, often don't drink, because they dedicate themselves to fighting; so they think the others are stupid if they don't understand this. Anyway, most of the people have fallen down into apathy, individualistic managing, black market practices, and a lot into alcoholism. More, the dollar is the king in Poland: for instance, with $50,you can live 6 months long. Just think about the average wage of a qualified worker: it's approximately $10 a month, if we try to estimate it in $. That's the amount of the penalty the strikers were fined with last August: so, if you go on strike, the state fines you with the equivalent of your monthly wage.

Miguel: What's strange is that the Polish people seems to be able to get what they want for they can manage to get dollars. In the state shops, the Pivex, dollars are used to buy products cheaper than when you pay them with zlotys,the national currency unit. I don't know where the Poles can find the money but when they have dollars, they can get what they want. For instance, our tour manager has a car that he got through a strange "bussiness''. I also remember this drummer with such an expensive drumkit I couldn't think about buying it myself. That's the reality of a so-called "communist" country; everyone tries to manage individually. Each time we asked how they used to do,they answered us...

Vlad: "Everything is possible" (English spoken in the interview, with a Polish accent!)

Miguel: Or they told us we had to live more than 6 month in Polandto understand a bit what happens there. The problem is we didn't understand anything! (laughter).

Vlad: The theory that deals with full employment and nothing to buy or consume is not completely true. I remember that after our first official gig, we went to the restaurant, with, among the other people, a "comrade" of the Party, who had to look at our passports. The restaurant was completely out of touch, it seemed that we were suddenly brought back in 1945, with soft lights, rose drapes, doormen, toilet employees, waitresses, 2 barmen, for no more than 4 dining tables used. In the back of the room, there also was a Russian singing orchestra to entertain the customers! These are pictures that remind me of the black and white films...

MRR: What kind of bands did you play with in Poland? Did you succeed in communicating with them?
Miguel: Well, the last gig, for instance, was with a heavy metal band and we liked it a lot! (laughter).
Vlad: Yes, it was a gig for the 50th birthday of the town named Sialowabola, as we arrived, in an arms factory. The first strike in such a factory in Poland we were told that the day before the gig a member of the political police had committed suicide in this factory; this was the official version, indeed he certainly "was" suicided some people told us! What I noticed more is that the bands we played with have a very gloomy music...
Vlad: Right, though we also played with WANKAS TANKA, a band that mixes psychobilly and punk rock, and KSU, who plays a melodic hardcore, in the present Dezerter vein. Anyway, we were told that no band within the alternative scene could abstain itself from playing a song dealing with the situation in Poland, or dealing with the decay of the system That's why there are no fun bands in Poland. There, the bands often must wait for more than 10 years in the party music school before being allowed to have a record out; I mean you must have been confirmed by the state as a good musician (as an individual), to be allowed to put records out. Apart, perhaps, when you play heavy metal, for it seems to be a legitimated kind of music, as there is a1ways heavy metal on the Polish TV!
MRR: So after this week spent in Poland, can you explain why the system is still working?
Vlad: It's still alive, but it doesn't work: everything is falling into ruins. It's a state of decay. In Poland, you still can see people bringing coal to the hotels in carts carried by horses: this is a picture from the 19th century, isn't it?! What's also to point out is you can't find first necessity goods in Poland though there are a lot in GDR. There is a certain way to starve people, to maintain apathy, which finally is wanted. Although it's not a thirld world country (it's not Eithiopa) there are some peasants who drive Mercedes cars... However, the people are always kept in a state of a permanent scarcity.
Miguel: Some goods produced in Poland are not consumed there for they are for exports, because the Polish State needs foreign currencies because of its debts...
Vlad: Thank you to a system that provides Polish meat in London shops while Polish workers must queue to have their weekly piece of meat.
MRR: Have you been able to notice how the people feel about the Soviet presence?
Vlad: It's complete hateful. In Poland, everyone must learn the Russian language, though everyone does his best to forget it!.. The Russians are the "hereditary enemy", along with the Germans on the other side! Let's not forget the reproaches to France and England for not having attacked nazi Germany in 1936! Anyway, the most hated are the Russians for they are the occupying force; although you can see more yankee arms in West Germany than Red Army ones in G.D.R. or in Poland. Apparently the Warsaw Pact troops are a bit more concentrated at the West of the country, around Poznam...
Miguel: We've stayed 7 days there and didn't have much time to take our time to "visit"; we always were driving, although we made some little tests to inspect if we weren't investigated. The fact is we were rather free of our moves. We just didn't have enough time to get better contacts with the people we met.
Vlad: That's perhaps the reason why the best contact we've had was with people who weren't the kind of punk addicts; i.e. those students I dealt with before. After, we never find such an oportunity to do the same because every public activity has to stop before 10 p.m. It's not called "curfew", but nearly. The only place we' wee been able to find after a gig was a club in Warsaw, it was a real fucking club, with videos of new wave bands, etc...as there are a lot in the Western coutries; though it seemed just to be frequented by children of members of the Party hierarchy.
MRR: I've also heard of a kind of an antisemitism that would be still alive in some minds in Poland.
Miguel: Sure, it's still alive, for instance, I've seen in Warsaw tlhe biggest skinhead meeting in the street I've ever seen...Around 30 skins with swastikas, etc...It was really crazy, particularly in a country such as Poland, which has suffered a lot of the Nazi invasion during World War 2. We did not expect to be confronted to such a problem. Although they were dressed with Skrewdriver shirts or had Swastikas printed on the Polish flag they had on their bombers jackets...The fact is they didn't move, as the organizers of the gig had forbidden them to come in. They seemed not to be really agressive, which was strange.

Vlad: Although they have treated roughly a black guy at the entrance he wasn't the kind of a child of a Congolese minister; he looked more like the typical exploited migrant worker, as you can find a lot in France. Also, we'nt and see if there is anything left of the ghetto of Warsaw and it seems that every proof of the life and death of such a place has been wiped out. On the other hand, on the walls of the 18th Cenrtury part of Warsaw that's now getting restored with a lot of money, there is graffitl with slogans such as "white power" or "National front" is it an accident if it's in a touristy part of the town?. Let's not forget that after 1945, the Polish autorities tried to achieve the nazi's "work", i.e. killing the Jews, what they were also promoting during the 30 's. The antisemistic extreme right wing is still very active, even if it hasn't got big "troops"; moreover, it's supported by a part of the Clergy...when we were there, there was a rememberance day for a "national hero", of course, the Polish fascists took an active register, "side by side" with the legal autorities.
MRR: Anything else to add?
Miguel: By the end, I've met very openminded and cool people, who seemed to be trusting about the future. For instance, they thought they could one day get out of their country, some of them definitely, others just to travel. Of course, their main goal is to come and see "how it is" in the western countries. We've talked with people who realize very well there aren't many differences between industrialized countries. I don't know if it's a consequence of glasnost, but everyone seems to be trusting about the future.
Vlad: At least just in the alternative sector of the society we've seen...don't forget the people we've talked with the most were those students I dealt with at the beginning of the interview. They thought Solidarity just could win, which would save the country of its crisis; so Poland, they said, could just become a democracy like the western ones, the Russians would have to go back home, the people could consume thne things they need. All this would cleanse the situation. Anyway, I don't know if it's true, because they are not slaving away at work, as much they consume very few, as much they don't produce anything. Since we came back to France, we've received mail from Poland, because I think most of the people who've seen us there understood the bottom of our message, i.e. the fight against slavery, against work. It's funny to notice that "strike" in Polish is "strajk" and that "siesta" is also siesta. We've received mail with a political policeman drawn on it, and there was written "we hate work too"...

TARGET

Hard-hitting music combined with enlightening, touching lyrics is hard to find these days—even in Europe, supposedly more alternative independent-oriented than the U.S. One of the few bands that still manages to play HC without falling into all the too well known ruts, but coming up with new ideas and the old spirit, is TARGET OF DEMAND from Linz, Austria. They are one of my favorite bands (people, as well as music and lyrics) and ever since their humble beginnings in 1985 they haven't stopped growing. Having one tour throughout Germany, tons of shows everywhere and millions of splits and reunions under their belts, they keep on writing new songs along the lines of LA hardcore circa '81/'82, played with an intensity that could be compared to the DC bands of the "Revolution Summer" era.

TOD just released their second LP, Gruss, on We Bite Records, the follow-up to their excellent split LP with STAND TO FALL, and—as you can imagine—it is a record not to be missed. Interview by Thomasso.

Rainer: T.O.D. were formed under the name FEUERLÖSCHER (Fire Extinguisher) in 1985. After a year we released a split tape with the Dead Souls, another local band from Linz. At that point our bassplayer left the band. He had psychic problems, that's why he's in treatment. Music just wasn't good for him any more. Johnny, a friend and fan, joined. Our intentions became more serious, the music more complex, and we changed our name to TARGET OF DEMAND—not knowing that a band with that name already existed in California. We released two tapes and played live, which is not easy for us because two of us live in Vienna and the other two in Linz. At the end of '87, Gunnar of X-Port Platter (also singer for So Much Hate) from Norway saw us playing in Vienna. He offered us the opportunity to be on a split-LP with STAND TO FALL—our best friends in Linz by the way. Well, meanwhile we got our own t-shirts and a tour through Germany is right round the corner.

MRR: What was the reason for you to take things more seriously?

Rainer: That was due to processes that happened in our scene at that time. US HC became more and more an influence for our scene in Linz, the outfit changed and we started to write lyrics and songs more consciously.

Mops: The very first song we wrote went like "We love all fire extinguishers". That was a completely different standard.

Hucky: The FEUERLÖSCHER didn't even waste a single thought about being a band. It had more of a session character.

Rainer: There never was an active purpose to do something. It just happened. Although the lyrics became much more conscious, I can't say that I try to reach a certain goal with a song. When I listened to all the DC-stuff back then, it occurred to me that lyrics are a good vehicle to express certain things.

MRR: You're also writing short stories. Tell me something about it...

Rainer: Thematically, they're not any different than my lyrics. Basically, it revolves around the same standard. I was already fascinated with language when I was a child. I read a lot back then. Before the FEUERLÖSCHER got started I only wrote bits and pieces. Then I started doing my writing more consciously and a few people told me that my lyrics were actually pretty good. Well, I guess, some of them were. My songs are shortened short stories. That's because of the format of a HC-song or a song itself. It restricts your writing a lot. All lyrics except for "Traum" (dream) exist in longer versions, partially as short stories. My new lyrics are more abstract and very vague. The reason for this is that from now on I only relate to my own perception of experiences. Of course, it becomes more and more difficult for other people to understand my lyrics but for me it's the only relevant way to write. I can't really tell in which direction I'm heading. Also, I haven't written anything in a while. Some time ago I took part in a lecture and won a prize for something I had written in 90 minutes. And I still don't know myself what it is that I wrote. The jury must have felt the same way, I guess, I got the prize because they didn't understand it. It's really well written though and I'm able to interpret single parts. But I won't tell anybody. That'd be unfair. I don't wanna say anything definite. Otherwise I wouldn't write the way I do. If I had a straight-forward message I would say it directly.

MRR: What language do you prefer? Your old stuff was written in English, the new songs are in German...

Rainer: Well, in the first T.O.D.-phase I wrote in English. I think it fits better to a song in general. But then Hucky, our drummer, made me think about it and moved me to write in German. He thought there were plenty of good English lyrics but only a few good ones in German

Hucky: That's right. The only one who comes to mind when thinking of good German lyric writers is Junge, singer of EA 80. Okay, and FEHLFARBEN (German band similar to THE JAM in the early 80's). "Monarchie und Alltag" ("Monarchy And Daily Life" - their first LP) was pure genius.

Rainer: Peter Hein (their first singer) is one of the best German writers anyway. FAMILY 5 (his current band) has got good lyrics, too.

Hucky: But now he doesn't write so much without compromise anymore.

Mops: Stupid English lyrics aren't as striking as those in German.

Rainer: Yeah, I already tried that out intentionally. It's so easy to write English lyrics about nothing. The 2nd DAG NASTY LP is a brilliant example. There's nothing behind it, really. Everybody (in Germany and Austria) understands German. But the thing is that English words sound so nice. But to me HC was meant to be as direct and straight as possible.

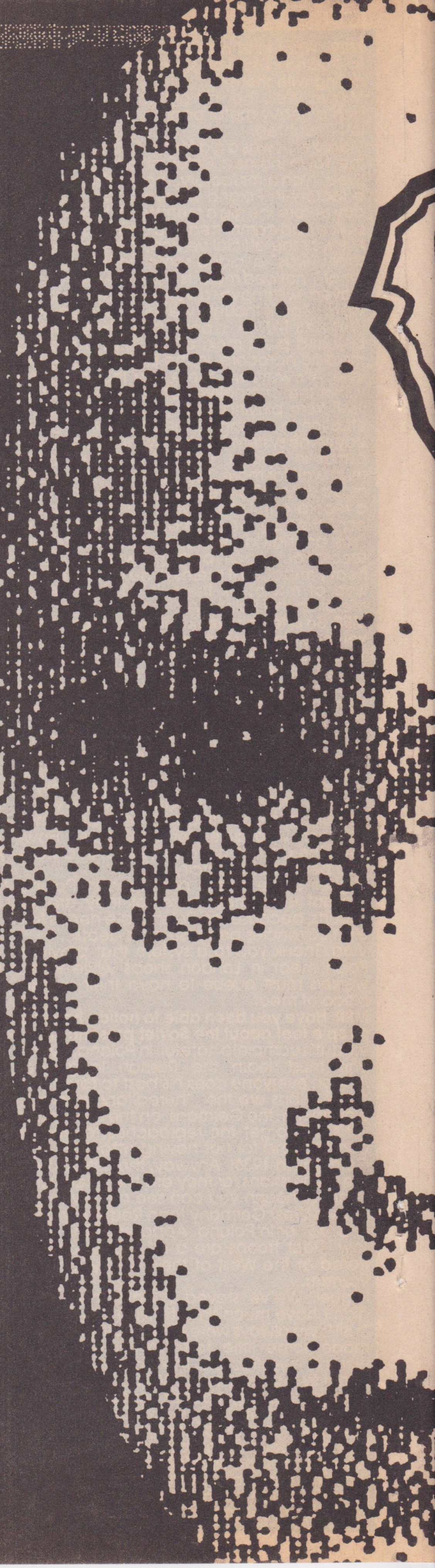
Mops: Wait, isn't it a contradiction then when you say your lyrics are abstract?

Hucky: Direct music can't be played or sung in a different language. That doesn't make any sense. It's best when it's done in your own language.

Rainer: Let me explain. The abstraction works as follows: I note a sentence in a certain situation, then another one in a different situation. They are connected because I experienced them. But there is no more common topic.

MRR: You've got song titles like "Get It Away" or "Rites Of Spring". Is the affinity or similarity with titles of American bands circumstancial or is it an acknowledging of your influences?

Rainer: The songs are from T.O.D.'s early phase and represent our early influences. "Get It Away" is a title by SSD, and "Rites Of Spring" is



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the band I'm virtually obsessed with. What they put into one record is incredible. Every single line is awesome. And our song is an open homage. Nowadays, we don't do that to such an extent as we used to. The song is actually pretty old.
Hucky: I can already hear the complaints that we are copycats. But I think it's stupid to cover up the things you're influenced by. Naming your influences straight is the most honest way. People who say they're not influenced by others are liars.
Rainer: Quoting music has been accepted for a very long time, only if you do it with your lyrics people talk of copying or unoriginality. I think it's legitimate to quote. "Rites Of Springs" has two meanings: First, it's about a girl, and second, I used the term "rites of spring" consciously. The term "this time", for example, which Guy also uses—I definitely had something in mind when I did it.
MRR: Can you name other influences besides RITES OF SPRING?
Hucky: I've got something like 600 or 700 records at home. Each and every one is an influence. You want me to name them?
Rainer: There's no general influence. We all like a lot of different bands.
MRR: A while ago we had a talk about music in general and Mops told me that he thinks that most hardcore doesn't deliver anything new or challenging anymore, which is the reason to listen to bands like NO MEANS NO or BIG BLACK more and more. How far does that influence your relatively straight sound?
Mops: It doesn't affect our music directly. I don't tell myself the next song has to sound like this or that. I like BIG BLACK or RAPEMAN a lot, but I couldn't copy their style. Probably it has an influence on how we play.
Rainer: The music we play grew within the band and shows a continual development. One of the reasons for that is definitely that we learned to play our instruments better which helps when it comes to putting your ideas into actual music.
MRR: Tell me what you think of your side of the split LP now that it's been out for a while...
Mops: On the whole, we're satisfied with it. You gotta know that it was our first time in a studio. And of course we were a little insecure and didn't really know how and where to start.
Rainer: I find the sound too clean and sterile.
Hucky: I'm happy with it. For me, it was an important experience.
Rainer: There are rumors we had problems with X-Port. That's not true. It's just that the communication with Norway wasn't that easy. But we love them.
MRR: Still, you're on We Bite Records now. How did that come about?
Hucky: Rainer asked Issy (runs We Bite) who was really happy about it. He just hadn't asked us yet, because he thought we still were on X-Port.
Rainer: Issy only wanted to do it if Gunnar and Ote of X-Port thought it was okay. We Bite is the perfect choice for us. We like to look upon ourselves as martyrs concerning the band. Before somebody gets something done he first complains and complains how much he's already done for the band. I'm talking about everybody in the band. The deal with We Bite helps us tremendously concerning organizational problems. We have a pretty sloppy attitude about that. But at least that's charming.
Hucky: We are the nice idiots.
Rainer: We don't take all this too serious, really. There never was an articulated band idea. The relations between each other are more important for us.
Hucky: We started with the wrong idea of wanting to be a straight band with a united approach. With time we realized that our opinions about certain topics were different. So the whole thing with the united approach would have only worked on a very small level. Nowadays, everybody puts as much in the band as he can. That's the best way.
Rainer: It was my fault. I just had this big idea of a band. But that wasn't really fair.
Mops: We have a lot of really different idr as about things. That's why we split up every two weeks.
Rainer: Well, we won't just live our expressions anymore, but will start to express our lives. That's a quote of a song of mine so it must be right.
MRR: Tell me more about We Bite.
Rainer: All of us had been ordering records from We Bite (also one of the biggest mail orders in Germany) quite a while and finally got to know them. You constantly hear stories how much money We Bite supposedly has. But Issy's just really cool. You hardly ever see him with more than 10 Marks at shows and in the case of Schwäbisch Gmünd (small village close to Stuttgart) you can find him selling beer or working the door. We always got along well with him and Margit (co-owner of We Bite). And so the story goes on and on. Now we'll release our 2nd record on We Bite. Issy's got an option for another record because he had some bad experiences with JINGO DE LUNCH. We don't mind. It's the ideal choice since it's impossible for us to do everything from out of Austria.
MRR: T.O.D. always seemed to have a kind of sloppy attitude about being a band, which now seems to be getting better. Do you think that will continue?
Johnny: We deal a little more seriously with band matters now. We used to play shows without practicing. We didn't have a practice room for almost a year. That's why we kept playing the same songs over and over again.
Mops: Now we exist more constantly and with more intensity.
Hucky: After 200 splits and reformings you can suppose that we're serious about the band.
Rainer: Sometimes we're very sloppy, but once it comes down to playing, it's always worth it.
MRR: What are your future goals?
Hucky: Make a wonderful record.
Rainer: Yeah, we want the record to be good. But perfection is a matter of the gods. I hope our goals within the band will consolidate. I don't really live my statements from songs and interviews with my friends. I often yell at Hucky for no reason or am sloppy with my relationships. I'd like that to get better.
Hucky: Fun should always be a part of it. Releasing records or playing out is not the most important thing in life. It would be great if we could strengthen our friendships with the band and our music.
MRR: A last word?
Rainer: We're the band that doesn't know what it wants.

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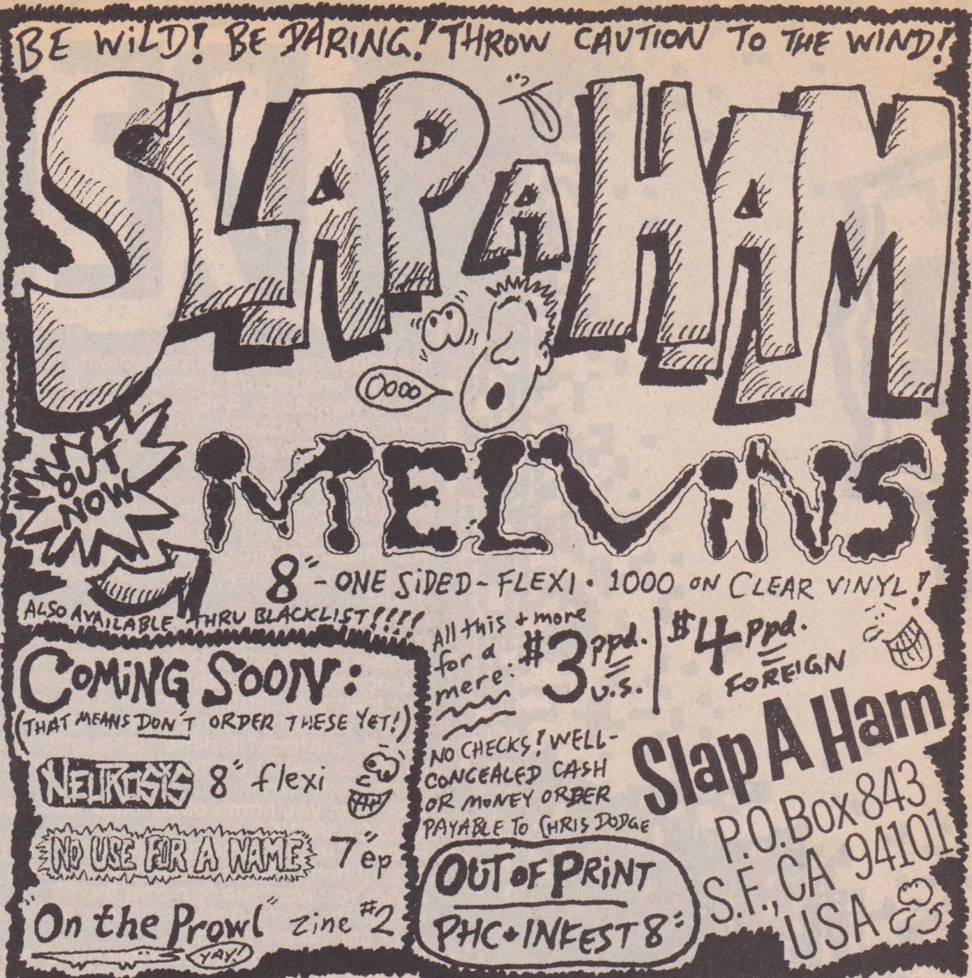

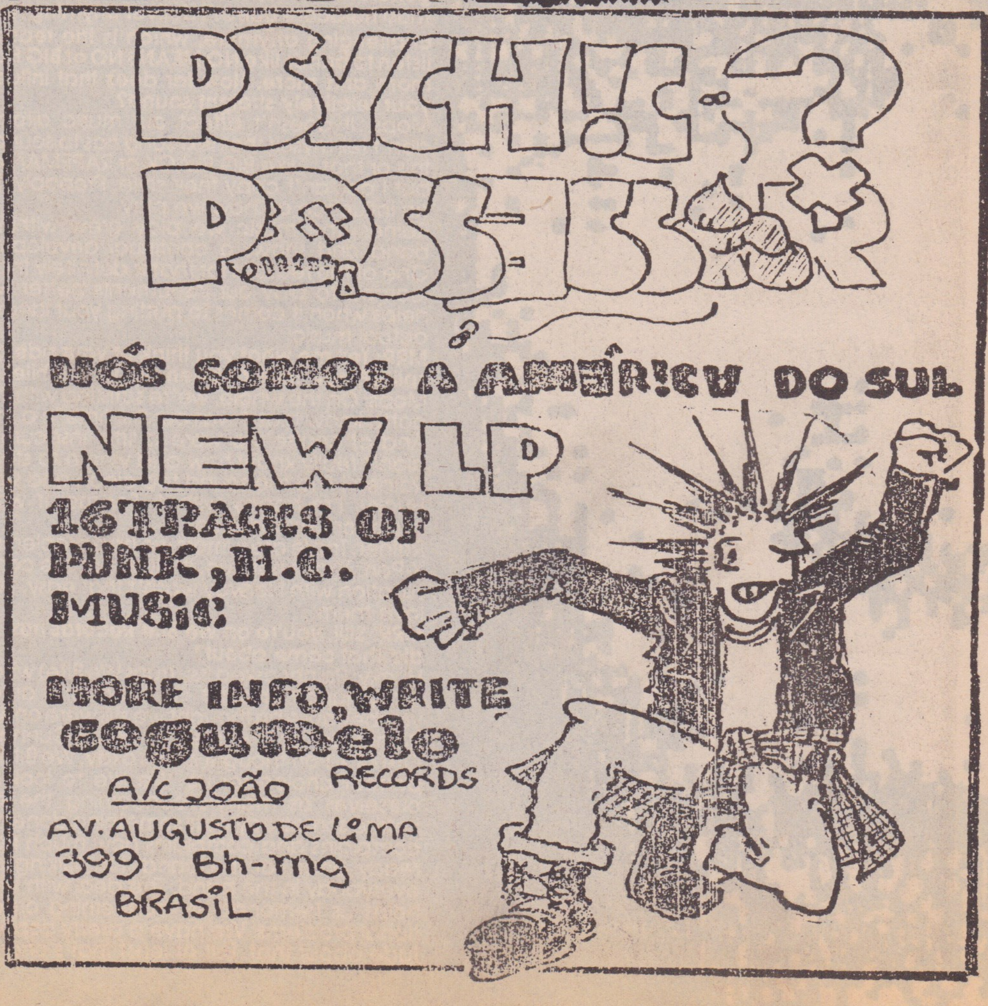

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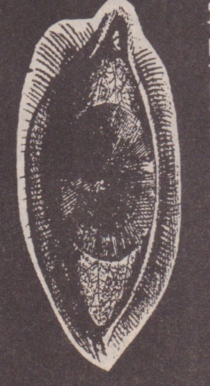

This interview is with the 2 Pats of Uniform Choice, singer Pat Dubar and drummer Pat Longrie. Interview by Thomasso and Arabella.

MRR: Tell us about your new record.

Dubar: The new record is a natural progression for us, whereas the first record was really hardcore and really emotional for us at the time, but it's now 4 years old. It wasn't like we did a hardcore record and sat down and said "OK, now we have to do something else." It's just something that happened over time and now we're even going towards more rockin' stuff like the new Scream situation, "No More Censorship." We're getting good and bad feedback, a lot of people want to hear the same stuff over and over, but really, our message is the most important thing to us. We feel like we have a very good message that can help people, and we want to get it to as many people as possible—not by selling out but by getting people to draw more meaning from our music than just a cut-and-dry situation of "This is what it means, take it or leave it." We don't want to be that kind of band; we want to put our emotion into our music and let people draw their own conclusions from it. That's what we feel our new record is—a lot of different kinds of music on one disc.

Longrie: Probably too much, we experimented too much with different types of music, so we have hardcore songs, we have real slow kind of melodic songs, we have medium tempo, we have rock songs, acoustical songs. The second record was more of a progression about finding out exactly we wanted. It's got the hardest of the hardcore songs we've ever made, then it's got the other end of the spectrum—a diverse record. Now I think we're honing in on exactly which area we want to get into.

Dubar: To us, music has always been a total freedom of expression—that's what attracted us to this scene. No matter what you did, people may not necessarily like it but they wouldn't put you down for it. But unfortunately, we found that unless you play exactly what a lot of people want to hear, they start to come down on you. That's disheartening at times, but we try to keep pushing on, and hopefully will go along with us and dig it. If not, there's not much else to say.

MRR: People have gotten the idea that the whole band has changed. On the new album you don't have the straight edge outfit, but have leather jackets and long hair...

Dubar: The thing is, our point was, I'm the only guy. Pat Dubar, the singer, I'm the only guy in the band that ever had a bald head. People, unfortunately, considered us a skinhead band for some reason and we're not a skinhead band. We're one of the few bands that will say directly that I don't believe...there are some cool skinhead guys like S.H.A.R.P. - it's good, skinheads against racial prejudice and there are some organizations like that, but we don't believe in the idealism of racism or any of that stuff. But we aren't concerned with the way people look. We're more concerned with what's in their heart and stuff. And if people automatically turn away from our music because of the way we look, they never got the message from our first album, which was: It doesn't matter what you look like, it matters more what you think and how you feel and what's in your heart than the way you dress. That's not really important to us, the way you look. That was just the way we happened to dress that day, it's not like we went for a rock image. If people think we're selling out, we'd appreciate it if they'd give us a little more credit than that, that we'd write something different. We've said from the very beginning that we would never do that in this band. Once we feel ourselves strong towards that line, and we're moving on and our ideals are changing, the music is going to change. You can only do stuff for so long, once the ideals change, it's time to quit. We've said to ourselves that as long as the ideals stay the same, there's no reason for us to think that we're selling out. We have a hard time swallowing that because our ideals are all still there. They're not packaged in a little thing that'll hit you straight in the face. We try to give more interpretation to our music now.

MRR: Is that why you sing the songs in a different reality than the old ones?

Dubar: Yeah, I try to sing a little more than screaming stuff, but we still play a lot of our old stuff 'cos...

MRR: That's what I mean, because it makes it sound different too.

Dubar: Yah, our heart's still into a lot of that stuff. Any musician will tell you you can only do some...you know, playing songs for five years. Scream's a prime example. They've been around for four albums. They only play a few songs off their first record. You can only go for so long. We try to add a little diversity. We want people to understand us emotionally rather than just play fast so we can just run into each other.

MRR: With the new record, I find it sometimes hard--don't take this the wrong way--to take it real seriously because I find there's so much cliché on the cover. Every symbol that has been used over and over again - the rose, burning heart. Now that I talk to you, I get a different impression. But, being in Germany, I saw the record as a departure from the old one. I don't see it as a real, natural progression because, for me, that happened too fast.

Longrie: It didn't happen fast to us, because the jump from the first record to the second one was four years. We started as sophomores and freshman in high school. Pat and I have been best friends forever. We started as little kids and we put that record out. We waited a long time until we put the next one out, and we'd grown up and become adults. Maybe we should have put out two more records and that would have been easier for people to accept. When we put the second record out, all the lyrics and music on that, everything, we're exactly the same people, exactly the same ideals, exactly the same mindset as four years previously, except the fact that we're four years older. We're a little bit more aware of who we are as people, what we want to try to capture in our music, better musicians and a little bit older and wiser about thinking that the pure sense of unity can work. Something like that just can't happen because, witness, we're pigeonholed as a straight edge band, neo-Minor Threat, and all of a sudden we come out and grow our hair a little bit and change a little bit of our music and—all of a sudden...they're The Cult. From the same exact people who loved us. When you see something like that and that kind of a transition, that's hard for us to swallow 'cuz we're the exact same people, the package is just a little different. As far as the cover and stuff, the rose on the back—and I know a lot of people have used it, but for us the meaning of red rose stands for love. With the first album, people still come up and say "You guys were really cool, but I thought you were a skinhead band." You see a bald head and think "skinhead." It's not the case. I see someone with long hair and I don't think "hippie." The red rose, to us, means love. The burning heart means our desire, our desire to play music. The cover, unfortunately, didn't come out exactly the way we wanted it to, but the idea of "Staring Into The Sun" was, to us, it's just like life, staring life into the face. You can only look for so long without turning away 'cuz it burns. But you always look back, and it's just like life—you're going down the road of life and staring it in the face and it burns you. Maybe those symbols should've been represented a little more clearly.

Dubar: But again, that is the whole emphasis of the band. We were so cut-and-dry in the

UNIFORM CHOICE

be ginning—straight edge, use your head, don't use drugs and booze...

Longrie: Which we still believe.

Dubar: ...of course we do, but you alienate so many people...other people that would enjoy your music. What we tried to do with the second album is to let people decide what it is. There were things about the artwork that we didn't agree with, we changed it 50 times, and finally we decided not to wait for it to be redone again, we're putting it out. And we're changing the cover of our first album too...I don't hate anything but I hate the racist ideas and I can't live with the fact that some young kid thinks we're skinheads, looks up to us and wants to become a skinhead. That hurts me more than anything. I do not want to breed hate in any form.

Longrie: The whole basis of Uniform Choice is for us to use the music as an extension of how we treat other people and, in turn, want to be treated. And that is humanely, and without prejudice, and to focus about who we are. This is the way we feel—if you share it, fine...and if you don't, that's fine too, but at least we're going to get off our asses and try to show it to you through our music, to a lot more people.

Dubar: This band's been together for 6 years and everything we do is just a chapter in the book. And just because people put us down doesn't mean we're gonna give up. We've really been subjected to ridicule a lot—first all the Minor Threat clichés, then we tried to move out and change our sound but all the people who hated the first LP liked us, and all the people who liked the first one hated us.

MRR: It seems to me that you basically attract the straight edge scene, but now it's the third generation and the whole thing gets more narrow-minded.

Dubar: We're trying to show people that there are a lot of really good things to do with SE. I really believe in the anti-obsessive situation, but now it's almost a mockery of itself, with people becoming so obsessed with the idea that they're counteracting themselves. That's why we don't preach up there. We never claimed to be the first SE band. We were the first one on the West Coast, which was good for us. Where we're from, everything was hate, hate, hate. Violence. I picked up a Minor Threat record and it just hit me, and I want to help people. We never did it to copy. And we have helped a lot of people with our music, and continue to help.

MRR: Have you changed your package to reach a broader audience?

Dubar: We've sold a lot less records this time, a lot less. But yes, we want to get to a broader audience, but no, it has nothing to do with financial considerations. If that were the case, we would've gotten ourselves a publicist, a booking agent, bigger studios. But we said no because we would have lost something if we did that.

Longrie: But if we ever decide to do that it will be because it's in the best interests of the band. Right now, we're not making a living off it and we do it because we enjoy it. When the day comes that we don't enjoy it, we'll be gone.

Dubar: We knew that we could've done a carbon copy of the first album, put X's all over it, put some guys jumping around, we would've sold 3 times the amount of records we've sold to date. We knew that before it even happened, but we said fuck that, that's not us.

MRR: You were talking about the pigeonhole you were in, being sold as a straight edge band that draws a lot of people, but what I heard from people in L.A. is that when, for example, when Goldenvoice puts on a show with you headlining, all the other bands on the bill are SE bands. What do you do to break through that?

Longrie: We try to get other bands to play—like, we're playing with MDC. We try very desperately hard to get other types of bands. We do not like, especially now, playing bills that are SE from the bottom to the top. We hate that, but we aren't booking agents, you know. They call us to do a show, and we could say, "Yeah, we'll do a show with Goldenvoice." But every band that comes through, Scream, etc., does a show with Goldenvoice, you have to. There is nowhere to play in L.A., there are no small clubs because the police are out of control. If you try to do a small club, you take the risk of getting a lot of young kids beat up. The police don't care. We're one of the few bands that play a Goldenvoice show that demand that the door price be low. They charge $14 for some shows, but we'll not play a show for a price higher than $10. That may seem like a lot of money, but in L.A. that's the bottom. You can't get a show if it's not $10. They actually bill it as a huge bargain in the papers when it's $10. So, if you have to play big venues you have to get people that are gonna draw and you have to have a lot of people there to make money. If you want to play, you gotta play those shows. In comparison, the bands get 1/10 of that. If you try to say "We want more money or lower the door price", they say "You don't play!" I'm not bad-mouthing Goldenvoice, because without them there would be no L.A. shows. A lot of people will bitch, but nobody will get off their ass and try to do it. We tried to do shows and they've gotten closed down and lost everything we've owned—it's not feasible. One thing that Goldenvoice does do is treat the bands very well, they make sure that you sound very good, and people have fun. We have boycotted or walked off shows, and because of that didn't play for a year. We just played the Country Club a few months ago, and the show we had prior to that was the Scream show in 1987 at Fenders. And we stopped playing Fenders because of all the violence, and we're hoping to open some new doors at Fenders again and get rid of the violence, but if it continues then we won't play.

Dubar: We have a lot of fun when we tour, everywhere we go the scenes are a lot smaller but there's a lot less violence. We love playing small clubs, because that's where we came from. We get put in these big situations and we don't know how to deal with it. We lose that closeness with our audience, which is very important to us. We've never played an over-21 show and never will because we don't want to alienate people. We did play a situation where our fans weren't there, we found it very difficult and realized how much the audience means to us. We'd like to go to Europe, but would like to do 2 more records before we go over, to give people a chance to understand what the band is about. We really want to clear up misconceptions before we go any further.

MRR: Another thing that bothers me about the current SE thing, and you're partially to blame for that, is this kind of jock bully thing. The first record has this macho cover and there's been a lot of rumors of you being the leader of this baseball team.

Longrie: No, that's not a rumor. I did play college baseball. I've been associated with a lot of people who are considered

jocks and I've never had the jock mentality. I also believe that if you're given a god-given talent and you don't take advantage of it, then you're cheating yourself. If you've got a god-given talent to write and you don't write, you're cheating yourself. And I had a talent to do that, and I don't see anything wrong with that. We have a talent to play music and we express it, but we've never been a hate band. Minor Threat was a lot more hateful than us. If anyone's to blame - their straight edge thing was based more on hate, a hate for what was going on.

MRR: I think it was more aggression...

Longrie: Okay, an aggression. We're not based on aggression. I think everyone is to blame that's ever done it. I don't think we're the only band to blame for that type of mentality or attitude. We are by no means. Everyone that meets us goes "Wow, man, those people are really nice guys."

MRR: I agree. I'm not saying you did that because you wanted to look...

Longrie: Let me interject something here. We have always been athletic people. Pat and I played high school football together, high school basketball, high school baseball. We still play today. We play basketball all the time. I would say that the jock mentality of the athlete coming and not caring about the scene, coming just to have fun and smash people is horrible. They do it now and they did it a lot more four years ago when it was the skinhead athletes vs. the hardcore punks that were into violence. There was a clash in L.A. that was really bad because you'd go to shows and there'd be one faction on one side and one on the other and you throw in the gangs and that's why there were no shows. Everyone would get in a fight or there'd be shooting or they'd be ripping the place up. We will never apologize for being who we are because we're proud of who we are. When people take it differently and take it to an extreme, then we're not behind that at all. The athletic mentality of coming not to see the people play but to play with the people, to fight with the people... that's not us, that's never been us. It's never been preached in any of our lyrics at any time, as far as we're concerned.

Dubar: I'll give you another example. If you read interviews around L.A., even in our area, because the skinhead thing is really bad in our area. I mean, crossburnings on people's front yards. We are the only band - I have been knocked out cold, punched in the face by skinheads on stage in L.A. and San Diego because I will sit there and denounce them publicly. I don't agree with that shit. If a fight breaks out, I'm the first one out there trying to break it up. I don't stand up there and let people beat each other up. What do you do? It's almost like you just have a black cover and a black back because anything you put on there, people are going to take it differently. Sometimes you think "Why don't people get it? Why don't they understand what we're trying to say?" but they don't and that's a problem. What do you do to avoid it? Have a paper sleeve with no cover? Honestly. That's why we print our lyrics. We're not ashamed of our lyrics. It's difficult for me to answer. We are who we are and we've never, ever, once promoted a violent act in our lives and we have been the people who've been down there breaking things up. That's a lot more than I can say for a lot of other bands who preach the unity, caring thing and when something actually happens, they stand up there and don't do a fucking thing.

MRR: What should you do against the skinhead violence which is...

Longrie: You confront them.

MRR: There were two incidences here tonight. They were doing things to two people here tonight.

Longrie: If you think this is bad, L.A....

MRR: No, I know...

Dubar: What you do is not allow them to alter who you are. You don't let them intimidate you. It's hard, very, very hard.

Longrie: Everybody gets intimidated. But us, on stage, have been doing this for 5 years...it doesn't matter what anybody does to us...well, if they're going to throw a bottle at us, we won't stand for something like that, but if they're gonna yell, there is no way were gonna let that alter our performance on stage. If they're hurting someone, then we'll stop and say "Get out!"

MRR: What do you suggest people should do?

Longrie: If you're in a band, you don't let it happen. You stop playing. In San Diego, for instance, first song a skinhead comes up to me cuz I have hair now, and punches me, knocks me on my back and dislocates my jaw. So I get up and say "Fuck this", grab him by the throat, walk over to the promoter and say "See these guys with the same jackets, I want them outta here, they're ruining it for everybody and if you don't get rid of them we're not gonna play and you can refund everyone's money." He got rid of them. But if you let them intimidate you, that's what they're all about. You're gonna lose. They stand, at Fenders, there's just 4 guys in the band by ourselves with 50 of them standing in a circle giving a sieg heil, and we stop. They could easily charge me and kill me, but I got the mike in my hand and am louder than all of them, and I publically denounce them. And if you're a young kid out there, what can you do? I guess, just watch out. But if you're in a band, you can't let it happen. It's scary when there's a faction that's strong, but the best thing you can do is not provoke them, but if you're provoked you have to stand your ground.

Dubar: We get fucked with a lot, especially now. Maybe it was our own fault, with that album cover. But all I can say to kids is don't let them win. If they think they can intimidate you, that just makes them stronger. As to people in gangs, I don't think they feel good about themselves when they have to hit someone else. They're searching for an identity in a group. You don't need that, be an individual.

MRR: I agree, that's what the whole skinhead thing is about—being in a group and the group replaces your identity. That's why they feel secure and strong enough to threaten other people. When they're alone in the pit, they don't do anything. I'm not the biggest fan of Youth Of Today, but when they played early this year, there were some people ruining the whole show for everyone, and what I liked about Ray was he got up there and said "You're a dick", and then to the crowd said "Don't let them intimidate you. Dance, dance your asses off." And that's what people did. Soon there was no pit anymore.

Dubar: You have to remember, we're from L.A. and are used to 50 people making trouble. Tonight there were 3 or 4 and we didn't even notice. We hear shit like "Cut your hair, asshole" or "Play something fast" and I think they're just yelling at us. I don't see them hitting anyone else. But when I do, I do something about it. I hope I don't die doing this cuz we're not a violent band. You can only be pushed so far, and some people don't care if you walk away—that's what they want. So we can't let them win, which makes them stronger and lets them brainwash more people.

MRR: Let's change the subject. One thing I wanted to know, when Wishing Well started out it was your label, but now does Mike Gitter run it?

Longrie: It's always been Pat and I and that's it. But we have a pressing/distribution deal with Dutch East now because it was getting

to be too much for us. We didn't feel like we were doing enough for our bands. They weren't getting the right distribution, weren't getting paid on time. The Blast! record..we were really good friends with those guys and they had already signed a distribution deal with Greenworld, and we said we wanted them to be on our label, we wanted to build our label strong. But then Greenworld went under—we had no control over it. They were so far in debt that they sold all the bands' contracts. We don't want to trap our bands—we only sign one-record deals with our bands because we want to do everything we can for them and hopefully they can get picked up by someone bigger that can do more things for them. They had already signed with SST and SST just picked up their contract. We helped them get their shirts out and mailorder, but never got a dime for that record. We actually lost money because we did a little bit of advertising.

MRR: How do you choose bands for your label? How did you get Vic Bondi on your label?

Longrie: Based on their emotion. We are by no means a label that puts out strictly straight edge bands. I got the Bondi tape and thought, "This is really emotional". I really liked it. I don't know how you feel about the record, but...

MRR: I like the record.

Longrie: Okay. I really liked it and I called Vic and said "Can you tell me what this is about?". He said, "Yeah, it's a concept record and the whole thing is about ...I had a girlfriend and we were going to have a child and get married. She just left me and got an abortion and that was about the pain that I went through." I said that I didn't know what the record was about but listening to it I could catch the emotion. He never planned on putting it out. I said, "You know, we're not gonna make a lot of money, we're probably not gonna make any money but I think this should be put out and we'd like to do it."

Dubar: And we didn't.

Longrie: He said let's do it. We lost more than a lot of money on that record.

MRR: It got great reviews in Germany.

Longrie: Because people out here think "Wishing Well records, that's gonna be fast punk" and then they buy it and hate it. We wanted to move out of that. We wanted to do other kinds of things. We're doing 76% Uncertain's album, we're doing a band called Grave Goods. I don't know if you ever heard that single, but it's really, really cool. It's Colin who used to play drums for Dag Nasty. It's like The Smiths but with more integrity, and more power. Better lyrics. I like The Smiths, actually. But more like an emotional type situation, you know what I'm saying? I love the Bondi record—it's one of my favorite records we've ever done.

Dubar: That is the perfect example of Wishing Well doing exactly what Wishing Well wants to do, even if we're going to lose money and lose the hardcore crowd.

MRR: How do you put up the money for the label?

Longrie: We scrape. We do everything we possibly can...

Dubar: We do whatever it takes.

Longrie: We use Uniform Choice royalties. We get our advances from our records and then he and I give them to other bands to record.

Dubar: Cool but stupid sometimes.

Longrie: Yeah, cool, but when you have $15.20 in your bank account it gets kind of rough.

Dubar: Yeah, when you owe $16,000 for college.

Longrie: A lot of people say "Oh, well, Uniform Choice, they only care about money." That's another thing that's come because of our last tour. And our last tour, you have to understand, we're a band that went on a 40 day tour for 6 weeks, had 24 shows cancelled on us. We didn't get our guarantee at one show, and some places we're only making $100 a night. Making $100 a night and being on the road for 16 weeks...

MRR: 16 weeks?

Longrie: I'm sorry, 6 weeks, and playing 16 shows, when you're eating one meal a day, other things take over. Physically, you become a different person. When you're hungry, you become a different human being. When we'd walk into a club and it was sold out and the promoter said, "Here's $100, we lost money", we became a little angry. People took it the wrong way. They just saw us screaming at a promoter and thought "Oh, those guys want more money." No, we just want what's promised to us.

Dubar: Wishing Well and Uniform Choice are set up on exactly the same basis. That was—Pat and I had an idea in our heads—and that was to help other people. We used Uniform Choice to make Wishing Well happen. We got the distribution deal with Dutch East/Giant Records because we said "If you want Uniform Choice, you have to distribute all these other bands." Rather than those guys trying to sell through the mail and sell at record stores, they used all the distribution for all the records, including Vic Bondi and Apology and Shades Apart.

Longrie: That's why Vic Bondi's in Germany. We used the levers that we have as Uniform Choice to get those other guys money, get them acts.

Dubar: If we didn't, it would have never happened. Bondi wouldn't be in Germany and there would be a lot of other people who wouldn't be hearing their message. That's real important. Also, one of the main reasons we started was because of Ian Mackaye. We talked to him and he said "You guys should do your own thing. I think you guys are smart enough and that's what we do". I really respected him and still do—a lot. He said "That's just what we do, we do our thing, and we just do D.C. bands. For that reason, we want other people to do their own thing." I said, " I think we can do it." Like Pat always says, we have yet to make enough money to take each other to lunch. We're happy and we're not going to be playing in this realm of music, we're not going to be playing music for our whole life. And maybe we can look back ten years from now and say "Hey man, we helped a lot of people." It means more to us to get a letter from some kid that says "You guys really helped me. I'm a different person now" than anything else. We played the Country Club last night and there was a little kid there that was like nine years old. He was with some older kid and he said " See this kid? This kid is at a punk rock show because of your lyrics and your records. His parents would never let him come and then I showed them your record and they let him come." That meant more to me than anything else the whole night. I'll remember that.

MRR: What do you guys do for a living if you don't have any money in the bank?

Dubar: I just graduated from school, so I've been going to school and he graduated and he's working at a construction job.

Longrie: I work as an engineer for a hundred million dollar construction company. They let me keep my hair but I have to wear a hat, I have to wear a suit.

MRR: Sounds fine.

Longrie: We just want to do music. I basically do all of the band work and I'm living at home now until I can get a job or something, but I only graduated three weeks ago so we're going on tour. The other guys work construction and our bass player goes to school, so we don't need a lot of money and we're not real materialistic people, so as long as we got enough money to buy music, which we love, to listen to and food and clothing and that kind of thing, we're perfectly happy.

MRR: Any last words?

Both: Right on, man

Dubar: Thanks a lot and Germany, we'll see you next year. Good luck with your mag.

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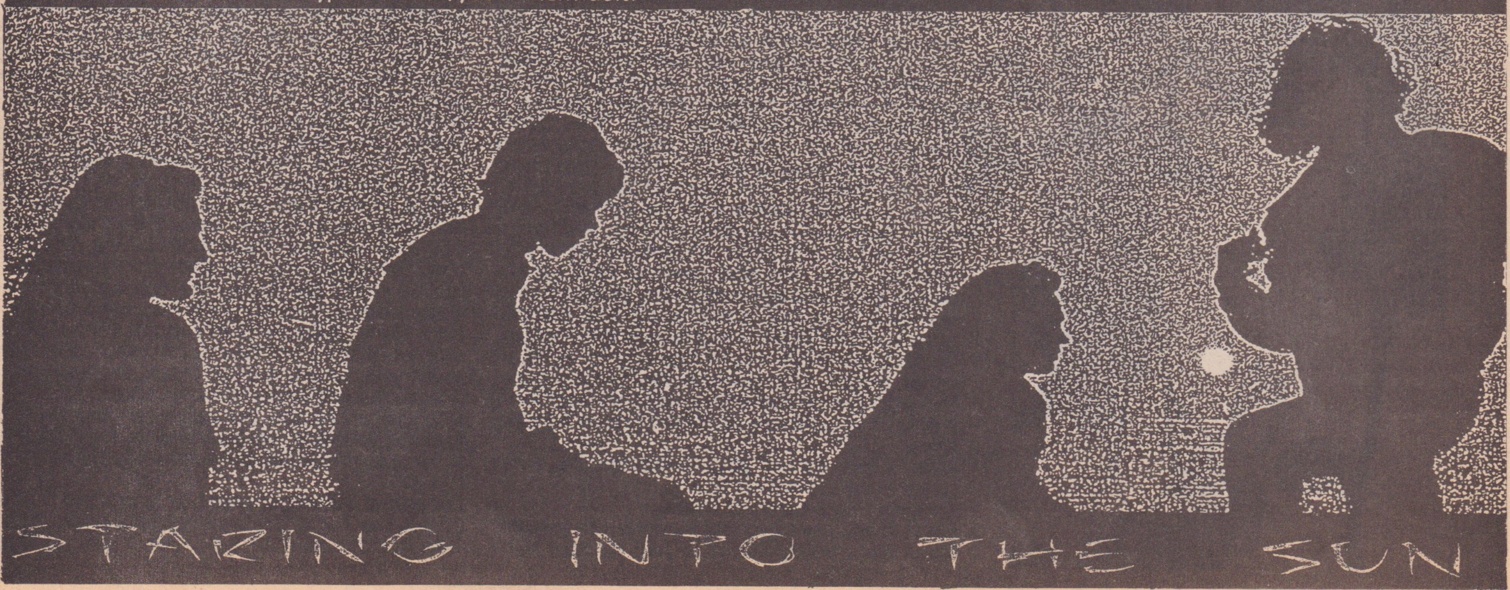

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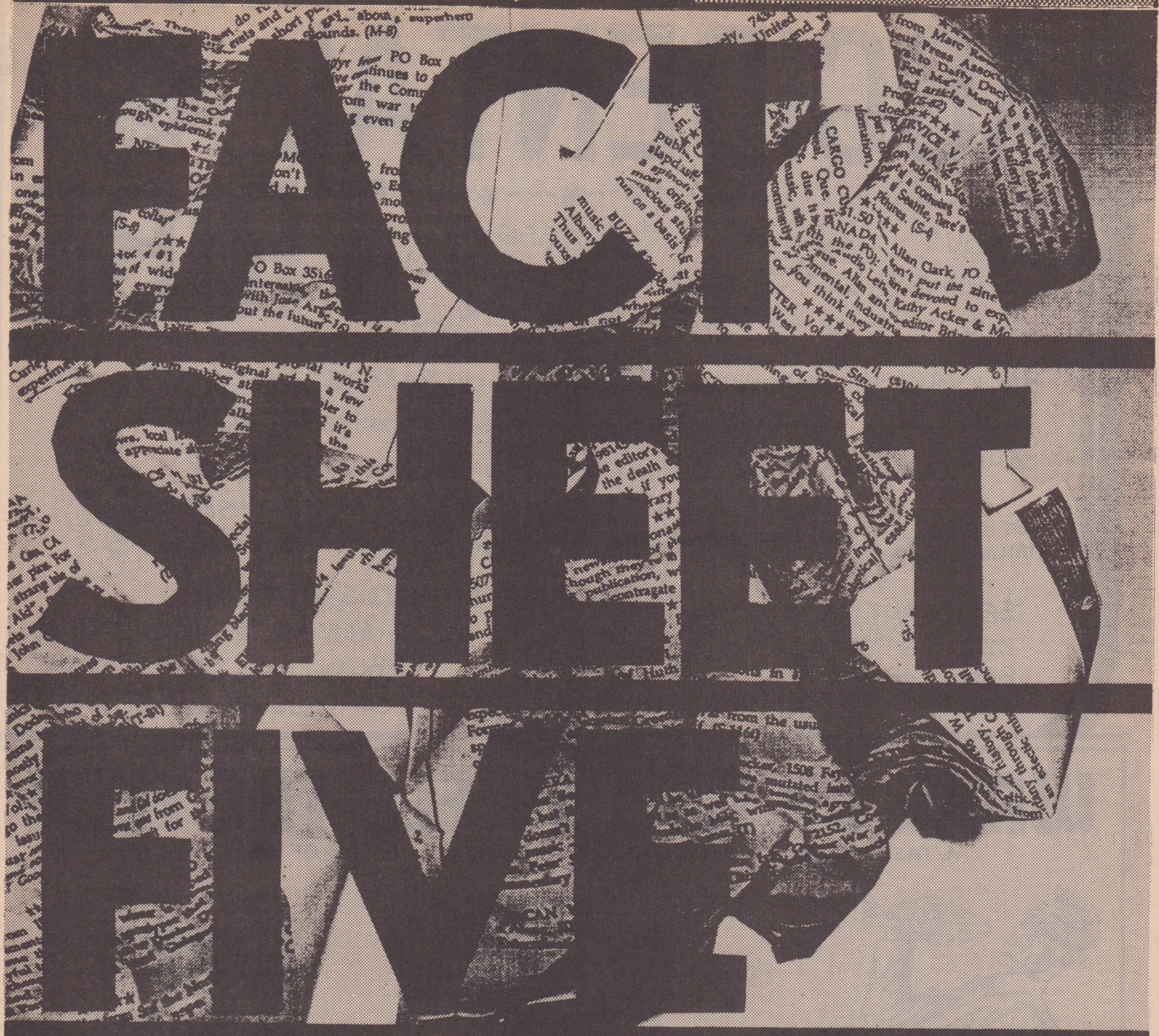
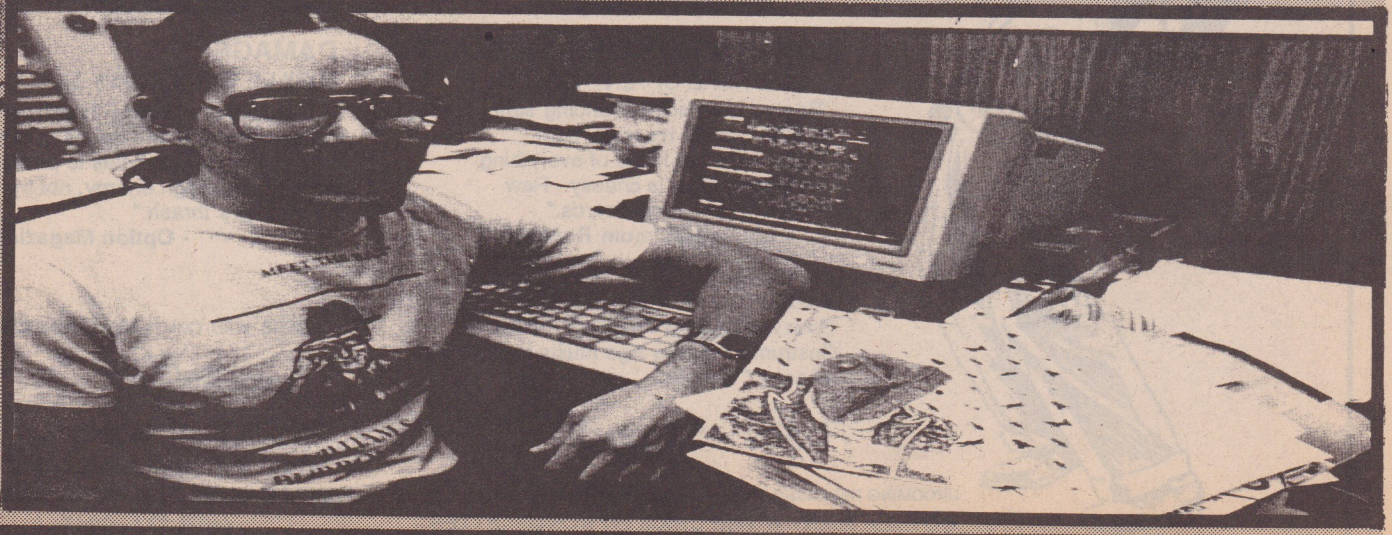




INTERVIEWS

This interview was conducted via computer over the Factsheet 5 Bulletin Board system by Mykel Board, Donny The Punk, Ted Gottfried, Jim Testa, and Tom Jennings. The questions were mostly asked over a period of a few weeks in April. A very few are much older, added to shed further light on Mike's thinking. Besides publishing Factsheet 5 ($2.75 by mail), Mike has also published a book "How to Make a Fanzine" ($6.00 by mail). It's published by Loompanics but also available directly from Mike G. You can contact Mike at 6 Arizona Avenue/ Rennselear NY 12144-4502. If you have a computer and modem, you can reach the Factsheet 5 BBS at (518) 479-3879. There're lots of interesting things there.

MRR: What is Factsheet Five?

M.G.: I usually bill Factsheet Five as "a review of the very small press" to people who seem confused about the whole idea, to people who don't seem confused, I tell them it's the most extensive review of fanzines in the world. Either way, I like to think of it as the best place to start looking for information on any underground or alternative pursuit. Of course FF is not exclusively about fanzines and hasn't been for years. But at least to me, the music and video and book and computer software and oil painting and whatever else reviews seem to be add-ons, and though I've been doing most of them for a couple of years, independent publishing is at the heart of this project.

MRR: What gave you the idea to do a 'zine of 'zines like this?

M.G.: Factsheet Five started out as a labor-saving device. In the late 1970's I had been pretty heavily involved in science fiction fandom, but I eventually got too overloaded and dropped all of my publishing and writing commitments. But I didn't vanish entirely, and stayed in touch with a bunch of people by mail. Eventually I found that I was repeating myself in letters telling people to check out the few zines with which I was then acquainted. So one day I hauled out an old ditto machine I had lying around, typed up everything I knew about zines at the time (two pages of unreduced type) and made 50 copies to send to people. That was Factsheet Five #1.

MRR. Some of the 'zines you review, like Option, are slickly produced and take ads from and print reviews of major corporations (Warner Bros. for example). Would you take an ad from let's say US News & World Report?

M.G.: The way FF finances are these days, I probably would take money from US News & World Report for advertising in FF. But I wouldn't sell them a six-page spread from pages one to six, or review them - and I doubt that they'd bother advertising without the review.

MRR. It seems to me that most fanzines are either music, politics, comics, film, or fiction (especially science fiction), oriented. Do you think this is true?

M.G.: My own breakdown of major zine types would go like this (not in any particular order): art (including comics, mail art, collage stuff), conservative/Constitutionalist, ecological/environmental, film (mostly horror/sleaze/gore), poetry, religion (pagan/ SubGenius/Discordian/ceremonial magick), anarchist/leftist, music, science fiction/ fantasy, mainstream literary, UFO/Fortean/ psychic/odd science/cranks, peace/antiwar/socially conscious, gay/lesbian/bisexual. Probably 90% of what's being published in the small press can be put (maybe with some forcing) into one of those categories.

MRR. Your background is Science Fiction. What caused you to be interested in the other areas?

M.G.: While most of my early publishing activity was in science fiction fandom, my interests have always been pretty wide. Science fiction zines, particularly amateur press associations (apas) tend not to focus on SF anyhow. And I've always read voraciously. One reason I'm interested in independent publishing on almost any topic is that I'm interested in the act of publishing itself, and that causes some people to have the spirit and desire to do such things.

MRR. What is the impact of technology on 'zinedom? Will there be more electronic publishing? Will more and more people make more and more zines that no one reads?

M.G.: I think technology already has had an impact on zinedom in terms of provoking more people to publish. The three factors that I think led to the upswing of zines that FF is riding on are (1) cheap photocopies (2) cheap computers and (3) cheap postal service (although I do point out in "How to Publish a Fanzine" that you don't need either a computer or photocopy access to publish successfully). I used a typewriter and ditto and mimeo machines for years before I got technologized. What's happening with the technology right now is that "desktop publishing" is making it possible for almost anyone to produce a zine with a veneer of respectability, the "look" of multiple justified columns and proportional serif type. I'm not entirely sure this is a good thing since it seems to be promoting the idea that a zine has to look like a real magazine to be accepted. Five years ago it seemed like most punk zines were Sick Teen knockoffs in style; sloppy pasteup with all manner of bizarre marginalia. Now those zines have almost vanished although the punks don't seem to have shifted to laser print, something has shifted them towards neater products. And yeah, the technology makes it easier for people whose only motive in publishing is to be able to swap their output for other zines so they can save money. Fortunately, there never have been too many of these people. I think once most people discover how much work even a short zine is, they shut up unless they really have something to say.

MRR. Do your personal opinions influence what you do or don't include in Factsheet Five?

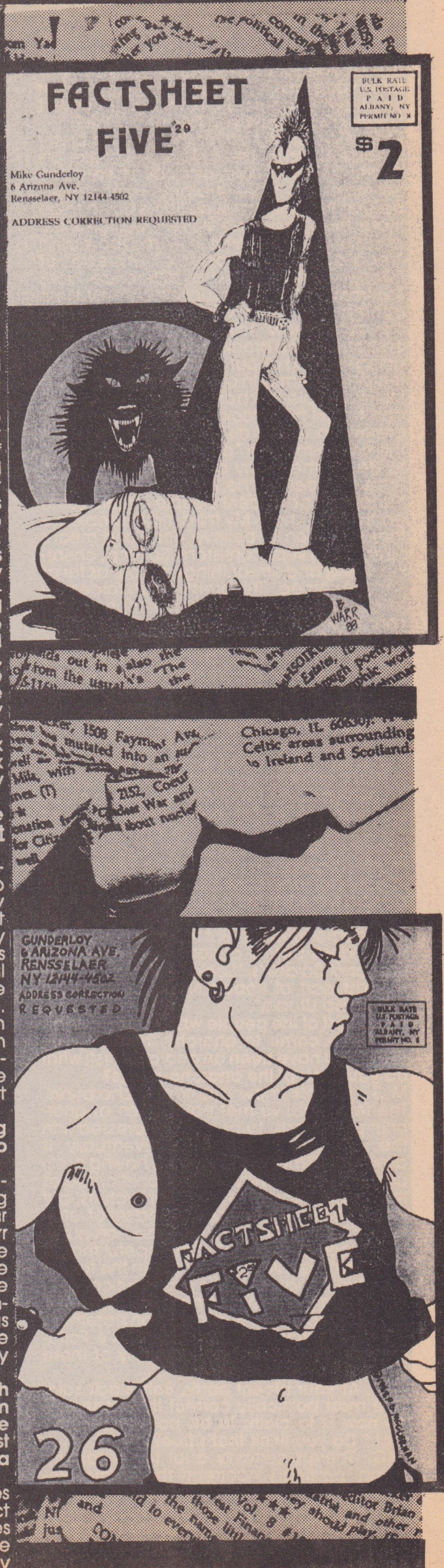
M.G.: I try to let my personal opinions influence what goes into Factsheet Five only so far as I think they reflect the opinions of my readers. I do leave out some things I get sent, mostly because they're not made by amateurs and they look boring — religious tracts, sports handicappers, and political foundations, for example. But I do sprinkle even these things in since I could be wrong. I'm just not as fanatic about reviewing them as I am about "real" zines. As to opinions in reviews, I try to put them in only after I've described the item in question, so even those who disagree with me can know if they want to get something.

MRR: You have decided to stop reviewing "hate literature" in Factsheet Five. How do you decide if something is hate literature?

M.G.: I decide that something is hate literature if it devotes a lot of energy to saying hateful things about one or more particular groups—blacks, Jews, gays. If in doubt, I err on the side of assuming that it is not hate literature — so people who want to preserve WASP culture, or those seeking to revive the old Norse religion, are not prima facie condemned. In general, I exclude as few things as possible on the ground of being hate literature. Fortunately it's usually a pretty clearcut decision.

MRR: I've gotten two letters in the past month asking "how do I start a fanzine." I sent them both a copy of the Jersey Beat with the review of your book and told them to invest the $6 in a copy. Do I get a commission?...just kidding

M.G.: I've been surprised at how well sales are going... about 50 copies a month direct from me, and who knows how many copies Loompanics is selling (I sure don't, they're slow on the royalty statements). (It hardly



matters since I make as much money selling them myself.) I feel a bit guilty about this, since I know know a lot more that isn't in the book, and feel like I ought to be issuing updates. Guess I'll save it for the 2nd edition.

MRR: You consider yourself an anarchist, yet you have disagreements with the anarchist "party line." Could you talk about this?

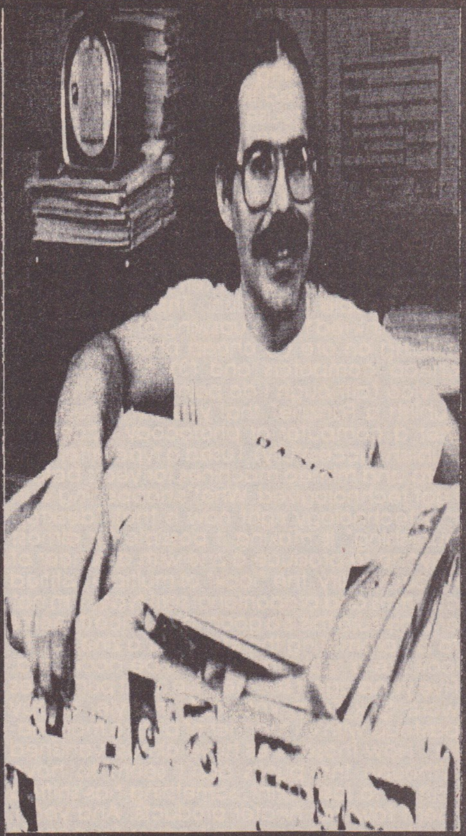
M.G.: The anarchist "party line" is a pretty amorphous thing these days. But I have lots of disagreements with other anarchists. The first major one is over strategy. I simply don't believe that violent revolution is going to do more than throw the current bastards out and put new bastards in — maybe called "recallable spokespeople" instead of "Congressmen" but what difference does that make? So I don't support all the various attempts to build vanguard parties, the "revolution now" folks who insist that demonstrations and breaking things are actually going to bring about a change. My second major problem with a lot of anarchists is that I think people are basically good and they don't. So I try to look at why some people behave in ways I dislike rather than taking the simple-minded "off the pigs" approach to life. Some of my best friends are in the armed forces or the police, and they still happen to be decent people - as are some politicians I know. My third major problem is that I happen to believe ends and means need to be kept consistent. So lying, cheating, killing and similar things are out as far as I'm concerned. This pretty much forces me to believe in evolution rather than revolution; I think education is not only our most potent tool for change but one of our few ethical ones. Finally, I'm not so thoroughly communist as many anarchists these days. I think it is perfectly possible that some anarchist communities could choose to organize themselves on the basis of exchanges bearing a close resemblance to contemporary capitalism. But I don't think any economic, cultural, or social system should be imposed on everybody in an anarchy. I would much prefer to see vast diversity of customs and ideas, with people free to choose which ones they want to be a part of. Of course, it's tough to discuss this sort of theoretical thing in younger anarchist circles today, where people would rather argue about building a revolutionary newspaper or planning the next demonstration. But for those who really want ideas before action, I'd recommend Giovanni Baldelli's "Social Anarchism" and the last part of Robert Nozick's "Anarchy, State and Utopia".

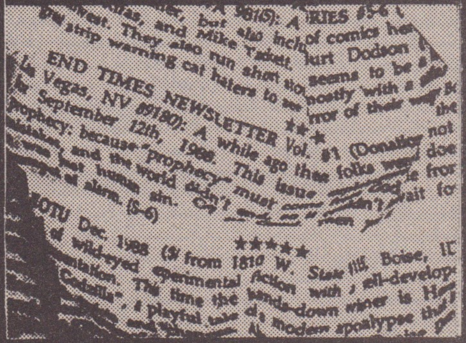
MRR. Most of the people who will be reading this have come to anarchy through punk rock. You have been an anarchist first; what do you think of the anarcho-punks?

M.G.: I don't know many anarcho-punks. The few that I've met have been at anarchist gatherings. I was pretty impressed with the ones in Minneapolis. Eventually it dawned on me that they were having political discussions every bit as sophisticated as the slightly older, non-punk anarchists, but using a different vocabulary and set of references (like song lyrics) that the non-punks didn't comprehend. So I'm hopeful that at least some anarcho-punks are in this for the long haul and will make contributions to a future anarchy. I'm told there are punks who are into anarchy only as a fashion statement involving black clothes and circle-A's. Fortunately, I don't seem to know any of those people.

MRR. At your recent party, Bob Black said, "the most politically correct thing one can do now is to claim to be politically incorrect." Do you think that's true? Why?

M.G.: There's certainly a lot to be said for being "politically incorrect" these days. Political correctness has gotten to be a straitjacket in many areas, a handy substitute for actually thinking about the issues and looking for innovative solutions. And where po-





litical correctness demanas suppressing debate on some issues (like feminism or holocaust revisionism), I'm downright opposed to it. On the other hand, I am definitely politically correct in many ways — but not, I hope, because I have to be so. It's a matter of choice.

MRR. You don't eat meat, don't smoke, have given up drinking and appear to be monogamous—do you consider yourself "straight edge?"

M.G.: I don't consider myself "straight edge" because not drinking, not smoking, veganism and monogamy are personal decisions, and I refuse to tell other people that these things are right for them. We've all got to come to our own conclusions on these matters. Besides, I haven't sworn off all drugs, just the ones that make me sick.

MRR. Lately, you seem to be increasingly discouraged with political movements. Why? What would you like to see?

M.G.: My main distress with political movements — especially anarchist and leftist ones - is that they're still stuck in the paradigm of top-down revolutionary organizing. So they all start by creating a national party (if they're anarchists, they call it a "federation" or a "network" instead) and then run around trying to recruit people to it. I think any lasting change is going to have to come from below, as people work out better ways to live in their own community. Once these foundations are in place we can try to reach out. So my own political activism these days centers on a group of anarchists locally, who get together every couple of weeks to discuss theory and practice — we'll be helping roof a house one of these days, and may put a commune together eventually, that sort of practice — and on community service projects that allow me to make a difference locally: the food co-op, the local environmental group, the Red Cross.

MRR. Who do you admire?

M.G.: Tough question. I admire mostly folks who have managed to maintain some flame of resistance to the majority culture/ society in this country and not sell out their ideals completely. There are lots of them, and I don't know most of them by name, the Rainbow folks, various older anarchists, left-over Hippies, that sort of people.

MRR. At the party I mentioned above, you said the the major problem with Martin (Sprouse)'s book "Threat By Example" was that it did not include you. (This was a joke, but there was something behind it.) If you could have been included, what in your life would you say is an example you would like to have inspire others?

M.G.: I think the most important thing I've demonstrated in my own life is that you can start with very strong middle-class programming for "success" and somehow go past it. It's taken a lot of years to sort out what I want to do rather than what I was programmed to want to do, and the process isn't over yet. But gradually I'm developing a life of my own, finding ways to get out of the social and economic system that I dislike, and generally building my own independence while forging links with other people I like. It is possible to take control of your own life.

MRR. What do you really want from all this? What's your ultimate goal?

M.G.: There are two key concepts behind what I'm doing: "leadership by example" and "authority of knowledge". By pointing out to people the thousands of alternatives to big corporate/ military/ government/ education ways of doing things, I hope to suggest to them that they can get off their butts and do things for themselves, in conjunction with their own self-selected communities. By digging up and highlighting useful resources, I similarly hope to make the big institutions of our time simply irrelevant. In my ideal society, there would be a vast, sprawling and uncontainable network of zines, food co-ops, small businesses, communes, neighborhood associations, and other human-scale institutions peacefully co-existing. So the bottom-line message of FF, on the level where it is political, is something close to the classic Discordian revelation from the Gods; "Think for Yourself, Schmuck!" That's a long-run answer. In the short run I'll be happy to support myself financially at a non-extravagant level, and to put people in touch with things they find useful or interesting. But I don't think that conflicts with the long-range goals.

MRR: Do you want to look at a copy of the interview before we send it to California?

M.G.: Naw, I don't feel any great need to look things over before you send it off to MRR. A few details on the issue that's being printed now in case you want them for an intro: 112 pages, 6300 copies, about 900 zine reviews and 250 music reviews, "Fanzine Spotlite" is on The Letter Exchange, video review section has grown to two full pages for the first time, Anni Ackner column on Abbie Hoffman & his use of the media. Use what you can & go ahead and send it to MRR.

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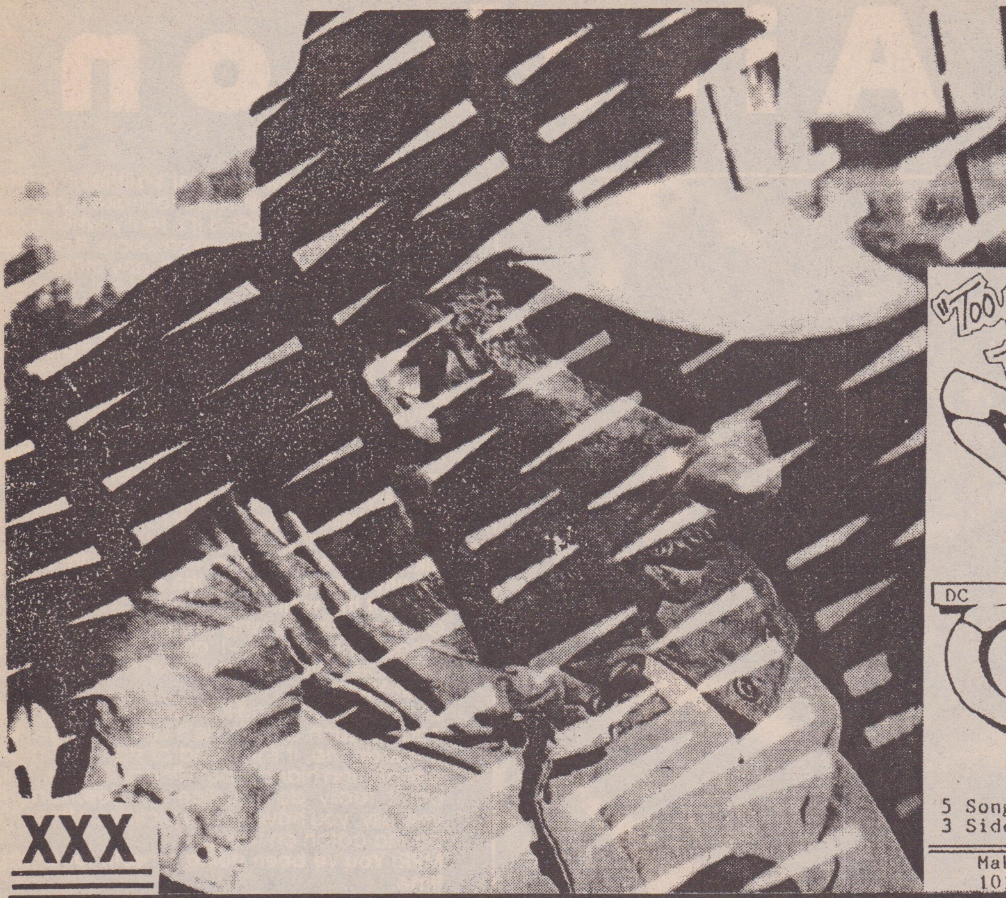

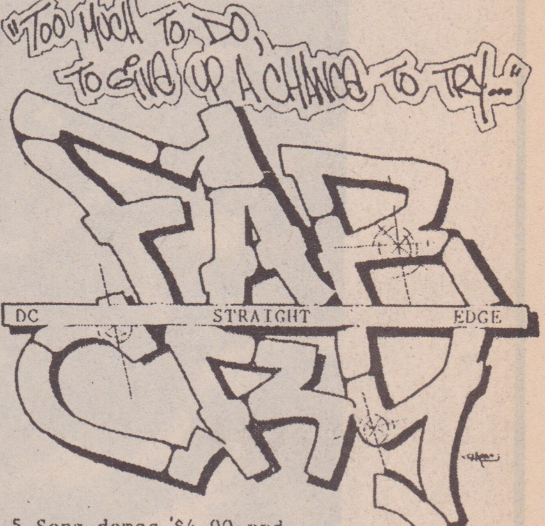

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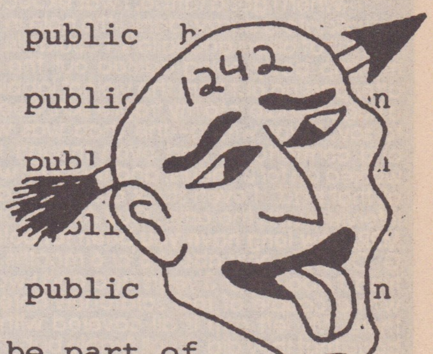

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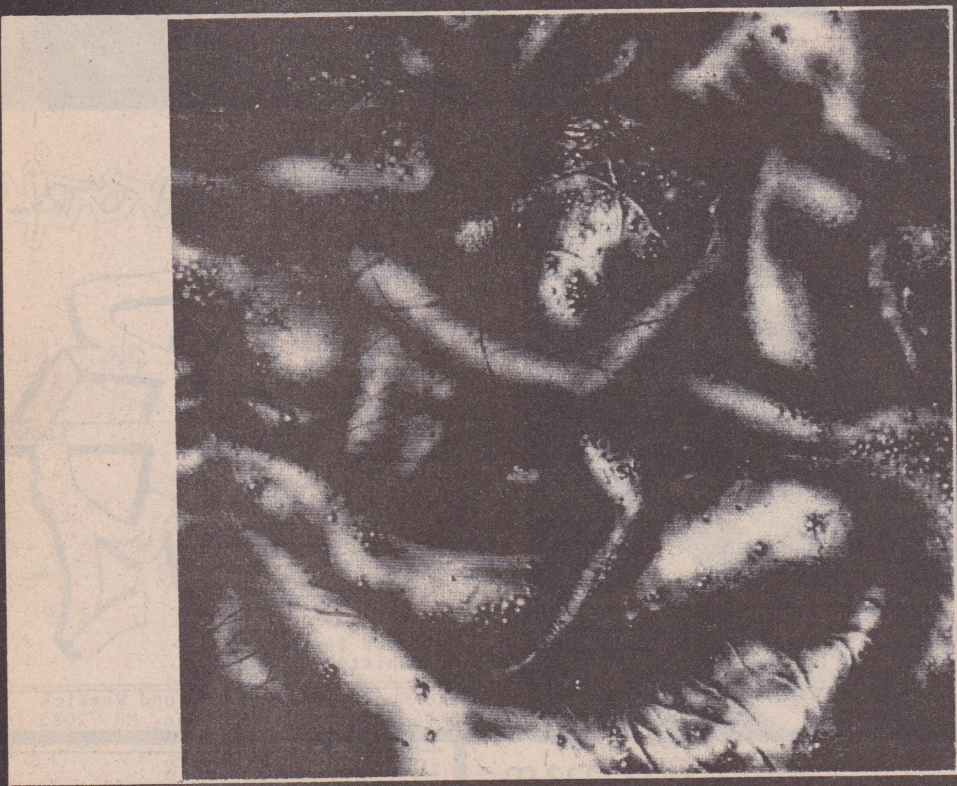
Chicago Tattooist/ Artist

Guy Aitchson



Interview by Ben Weasel

When I got a tattoo, I was expecting to walk into a sleazy, dank little hole in the wall full of bikers and sailors. I could visualize my limp body being carried out the door after passing out from the violent jabbing of a huge needle into my fragile skin. Needless to say, I was wrong—the shop was well-lit and comfortable and even though I was worked on for 31 hours, and the pain wasn't all that bad. I even stuck around to do an interview with the artist, Guy Aitchinson.

MRR: How long have you been tattooing?

G: Officially only about 5 or 6 months. I first tried it about 2 or 3 years ago and I worked with a couple of real scratchers here and there. My left arm is all covered with garbage that they did. It's all fixable but...I'll get around to that one of these days.

MRR: Do you want to get your whole body done eventually?

G: Yeah, I'm really into body decoration. In 5 years I've never regretted getting tattooed, I just wish I had gotten it done by somebody more qualified. I'm in no hurry to get my body covered though, I mean, christ I'm only 20 years old.

MRR: So there are a lot of shitty people in the business.

G: Probably 100 shitty people to every good one- and that's being generous to the shitty people.

MRR: Well, if somebody wants to get a tattoo, how do they find someone qualified to do it?

G: Most of the shitty people work out of their homes. They'll see somebody in a club or something with a tattoo and go up and start schmoozing with 'em, maybe hand 'em a homemade business card. Not only do you have to worry about the needle being contaminated, but you're also being worked on by someone who is either totally inexperienced or who doesn't give a damn about their work. Your best bet is, if you see work that you like on someone, find out where that person had it done. Then when you go to the shop, look at their photo albums- make sure you know what kind of work the person does. Also, check out their sterilization equipment. In Illinois by law we have to use an Autoclave sterilizer. It looks like a big metal crockpot and it basically just cooks the needles for an hour, getting rid of any germs. We also have to clean the tubes, the bars, and anything that even comes close to the skin. We don't use the ink straight from the bottle, we put it into a seperate container for each person so there's no chance of contamination of the ink. In our shop we only use our needles once. It's not necessary as far as sterilization is concerned, in fact we're one of about 5 or 6 shops in the country that does it, but using fresh needles every time makes the colors go in easier and the lines come out nicer.

MRR: Are there any other laws about tattooing?

G: In Illinois, the only other law is an age law. I'm not even gonna say what the age limit is 'cause it's ridiculous and it's not enforced. If some 15 year old kid comes in, street trash with jailhouse tattoos all over his arm and wants one covered up, I'll do it. But if some 18 year old girl comes in who, you figure if you work on her, the next day you'll have to deal with her dad, I'll turn her away.

MRR: So you just use your own judgement.

G: Right. There's other things we try to adhere to- we won't do gang tattoos, we don't do swastikas or any of that nazi shit, we don't do people's faces. If somebody wants their first piece on their hand or their neck, we try to discourage it but if that's really what they want... We'll try and talk them into doing it on the arm or somewhere that's a little bit easier to conceal. We just want to make sure that people have decided it's really what they want. We don't do drunken sailors. If people want gang shit or a swastika, any other shop in the city will do it but we get enough business so that we don't have to work on any straggler that wanders in. I've started to develop a following with the people in the music scene and that's been enough to pretty much support me. I just don't wanna have to deal with that other shit- this is an art form. I'm not in this just for the money, there's other shops where I could work and make more money, y'know street trash or drunken sailors, not that I have anything against sailors but if all I did were sailor tattoos I might as well be working at a grocery store.

MRR: So you're more interested in being creative than copying the typical snake or skull off the wall.

G: Yeah, I'm pushing this kind of surreal biomechanical style—I don't know how to describe it, you're familiar with H.R.Giger?

MRR: Yeah.

G: He did that Dead Kennedys painting that caused such a fuss. He's been a big influence on me, it's the kind of stuff that most people find hideous but I find beautiful. You can't really do it justice by describing it verbally, you have to see pictures, I think it's gonna catch on though....

MRR: You've been doing artwork for a long time.

G: Since before I was walking or talking.

MRR: The thing that I knew you most for was album jackets but it seems like you've pretty much stopped doing them.Why?

G: Well I always had a problem finding bands that I liked who had money. I don't charge that much considering all the work I put into it but a lot of bands just don't have the money. I gave No Empathy the painting for their new album for free... we had a deal with their record company but let's just say it didn't work out. I like doing album covers, I just hate dealing with record companies so that's where I draw the line. I'd be happy to do a cover for any band that wants to deal with me directly but I'm not going to deal with their producers.

MRR: Do you think you'll get burnt out on tattooing?

G: I get burnt out on everything I do but that's because everything I've ever attacked has been so limited. I worked with computers for a while, I sold my first video game when I was 14 and I sold a few more after that but the system I was working with pretty much became obsolete and I didn't feel like learning a new one. I got burned out on the album cover thing but I'm not burned out on painting. The only reason is because I'm learning so many new things and as long as I'm experimenting and learning, I'm not gonna get burned out. And there's a lot to learn about tattooing, not just for myself but for the whole world. I've already started working with two distinct, fresh ideas- the whole biomechanical thing and this smoke-effect, nightmarish scheme that I've done a few times.

MRR: How often does someone come into the shop with some money and just let you do whatever you want on them?

G: It's rare. I wanna get more of those people. Some guy came in and just let me go wild on his arm. I had a lot of fun with that and I charged him less than half what I

normally would.

MRR: It seems to make more sense to have somebody working on you who's doing something they really wanna do...

G: And that's the kind of customer I want. I don't mind taking something silly off the wall like a skeleton playing with a yo-yo but I'd be dead bored if I couldn't be creative at all. Most of the people just come in with ideas which is better than picking something off the wall, 'cause I can sit down with them and draw the idea out. Most people have no idea what can be done with tattoos, they think of them as typical stuff-reapers or skulls. They don't expect the fantasy and special effects you can achieve.

MRR: Because most people doing tattoos are doing it to make a quick buck?

G: Most of them have no background in art and probably couldn't draw a straight line. They might be able to take something off the wall and put it onto someone's skin verbatim but that's just 'cause they've been doing it for so long and hopefully after 15 years of working with the same machine you can transfer a simple drawing from a wall to someone's arm. Although recently there are some very talented people getting into tattooing, most of them are on the west coast. There's a guy named Jack Rudy who's the portrait pioneer. Nobody really did realistic portraits before him. He's got a dedicated following but there's not really a big demand for portraits because most people don't even know they can be done. His following is mostly Hispanics, family oriented people who want their wife and kid's pictures across their back, which is kinda nice. There's also a guy named Leo Zulueta who's pretty much responsible for making the black and white tribal look catch on. He has a lot of it on his own body and when the younger people came into his shop, y'know the punks and artists who were more open to new things, they were really into it and that's how he pushed it. I'm starting to get a younger crowd myself, punks, hairdressers, artists, less of the traditional tattoo crowd.

MRR: Now, tattooing is kind of a painful thing to have done to you. How do most people deal with it?

G: Some come in drunk and we turn them away. Drunks bleed more, they're harder to work on. Besides, they may not be ready to make such a permanent decision. Some come in stoned and we'll work on 'em but getting stoned is <u>not</u> gonna help the pain. Really, after the first ten minutes the pain isn't so bad. You kinda get used to it.

MRR: You're also in a band-Vermicious Knids.

G: Yeah, we just finished an 8 song demo. We each wrote 2 songs, it wasn't planned that way or anything but I think it worked out good. We're working on new material, blah blah blah, it's a new band y'know, it's something we do for fun.

MRR: There are two members of Impulse Manslaughter in the band.

G: Yeah, but I don't think it sounds anything like Impulse, I mean we all have different styles. It's hardcore but it's not THRASH! We spend a lot of time working on the songs, it's pretty well planned out.

MRR: What else are you up to lately?

G: I'm working on getting a decent studio space for my paintings, the things I'm not commissioned to do but that I can hang on my own wall. 'Cause for about 4 years I did a straight airbrush style trying to get it real tight and realistic like all those cheeseball heavy metal covers. I did about 40 album covers and about 35 of them were for heavy metal bands. A lot of guitar twaddling bands on Shrapnel, Vinnie Moore...I'm more interested in experimenting with my own style now.

MRR: Are these paintings that you'd be showing in a gallery?

G: We'll see. I really don't want to do it commercially, as a profit thing. I prostituted my art for long enough and now that I can make a living tattooing, I'm going to paint for myself. I still do small outside projects, black and white ads for newspapers, logos for bands and stuff but I'm working 60 hour weeks here so I don't have much spare time.

Guy Aitchson's artwork can be seen on the covers of the latest records by No Empathy, Impulse Manslaughter and Group Of Individuals. Guy can be contacted c/o Custom Tattooing/ 3817 N. Lincoln Ave./ Chicago, IL 60613/ 312-248-0242.

Gives Ben Weasel a Tattoo

PORTRAIT OF MADONNA

First I made a composite drawing from several photos which was basically a trial and error thing until we got what we wanted. After that, I traced over the major lines with a hectograph pencil, moistened the skin with Speed Stick (that's right, underarm deodorant) and transferred the outline to the skin. I used an extra fine needle for the outline which made it come out a little bit softer. I did the major outlines using black and then went back and did some of the other outlines using a diluted black so that later when it healed it came out as a soft gray. Then I did the shading using the same diluted black but with a different needle, a small row of six needles in one gun. Using very little ink, I had to go over the shaded parts quite a few times in order to achieve the soft effects that I couldn't get with an ordinary ink and needle. Then I did the major black areas and finished up with some highlighting in white on the lips and eyes.

-Guy Aitchson

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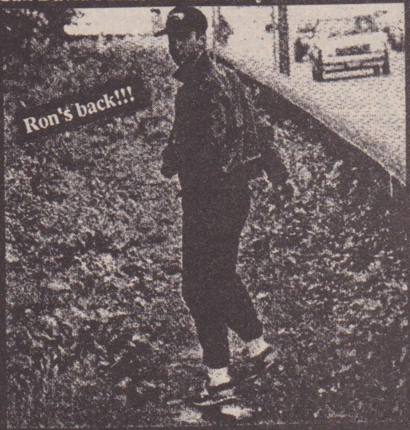

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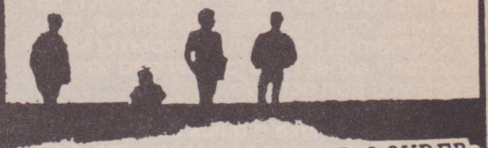

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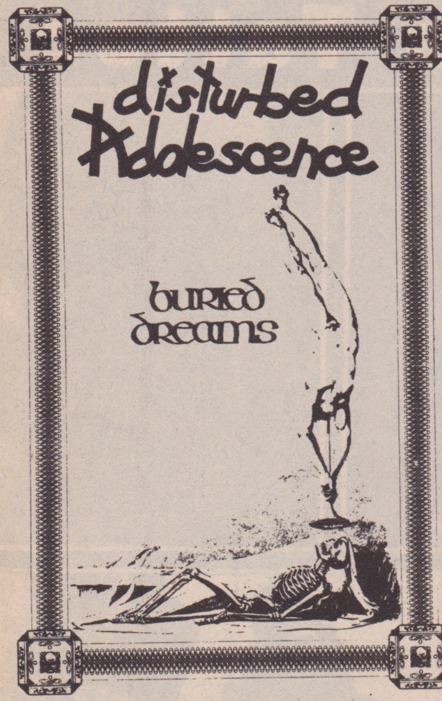

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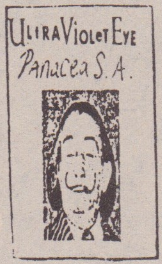

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SVOE

MRR: How did you get the name SVOE and what does it stand for?
SVOE: SVOE stands for Shrieking Void of Emptiness. I guess you can take the name to have a number of meanings and contradictions. We got the name when my old boss at work, who is a rabid "born-again" Christian started preaching to me early one Sunday morning. He said "If you don't have Jesus in your life, you have a Shrieking Void of Emptiness." My head clicked, and Ed also thought it was a good name, so we've stuck with it; even though people look at you and go "WHAT?".
MRR: Do you guys go to college? Where?
SVOE: Ed and Brett go to the UCONN. In the last year, I've gone to American U. (D.C.) and Northwestern (Ct.), next year I'll (hopefully) be going to Trinity College. Todd works full-time, as do I.
MRR: How long have you been together?
SVOE: Ed, Todd and I formed SVOE in July, 1987; Brett joined in September, so I guess its been almost two years now.
MRR: How did you meet each other and start playing? Any band changes?
SVOE: Ed, Brett, and I all went to school together (the wonders of Jesuit education!) and Todd was a friend who lived near me and happened to play drums. We had a lead guitarist, Scott Munroe, who was in the band from Oct. 1987-Oct. 1988; he really helped get us going and is still a good friend. None of us really knew how to play at first: Ed and I played guitar and Todd played drums, so it was a natural progression. SVOE was the first band for all of us except Scott, who was in Puzzlehouse.
MRR: What material do you have out? What do you feel is your best material?
SVOE: We started out with the 14 song "Thanks for the 'Za" studio demo and we also recorded a second unreleased studio demo (5 songs). "BRAZIL" is the first vinyl (4 songs, hopefully we'll be able to do a full-length LP (and CD) by early next year if we find a label. We all feel our newest material is our best both musically and lyrically; with a totally new set from BRAZIL onward.
MRR: What are some of your influences?
SVOE: Well everyone in the band loves Government Issue (r.i.p.) and Naked Raygun. I guess we're all into the D.C. stuff, too. Todd likes a lot of old punk, especially the Damned, and also Motorhead. My own personal faves are Scream, Soulside, and Kingface; but I like to listen to good, intelligent music from rock to reggae to metal as well.
MRR: You have a song called "It's OK to Drink", so I figure you're not straight edge. What are your opinions on being straight edge -- good, bad, etc.?
SVOE: I guess you saw the last public performance of "It's OK..." My own feeling, and I think everyone in the band will back me up is that people should do what they want to do for themselves. We are all pretty much sick of 14 year olds screaming what to do, drink, etc. Let's see how their mind changes in 5 years when they are of age and have girlfriends. I just think it's a real petty topic to bitch about and waste music on, let people live their own lives, a person's personal decision is their own choice and what I do is what I do--it's kind of a juvenile finger pointing. Now I'm not saying go out and get drunk and crack up your car --just decide for yourself and use your own responsibility not to join a clique or because someone tells you to, everybody has their own opinions and have to live by their decisions.
MRR: What were your favorite places to play?
SVOE: We haven't played at a lot of places, but we like to play anywhere with a good crowd who listens to us. We all love to play on stage, especially with our friends or people who care in the audience. I personally enjoyed our show in Harrisburg because it was like a short vacation for us doing our favorite hobby. We got to play with great bands for a fairly large crowd and we met a lot of nice people there. I guess that's what it's all about.
MRR: Some of your old songs were more comical, but now they seem to be less comical--Why?
SVOE: We got older and more mature and also able to write lyrics that express ourselves better and what we want to say. I guess it's some kind of natural progression, there's only so many things to say and our music now seems to have gotten more serious now that we can really play our instruments. Scott tended to write comical songs, but I guess we got serious about what we're doing--we don't want to seem like a bunch of kids fooling around anymore. We're still fun-loving guys, we just have put so much into the band that we take it more seriously. Oh, money is not a factor at all--the band is an expensive habit and I doubt we'll ever break even, we just love music.
MRR: What is the scene in CT like?
SVOE: We're quite fortunate to have a good, all-ages club like the Anthrax that books shows every week--it takes a lot of dedication that a lot of other states don't have, from what I've been told. As for people, I must admit I've become a little jaded after listening to this "hardcore" thing for seven years. It's hard to relate to some 14 year old kid who listens to only NYHC and spends his night diving off a stage, which seems to happen at more and more shows. But on the other hand, I can remember being like that and I guess if we didn't care we'd be playing REM or Metallica or Madonna covers somewhere--I like what we're doing a lot better.
MRR: What do you think of fights at shows, does it piss you off?
SVOE: I think fights are really stupid and it does piss me off--it ends up spoiling other people's fun, closing clubs and getting people hurt. I'm not exactly small, but I don't go around picking on kids smaller than me to prove how tough I am. Let's see somebody walk through a ghetto or a rough neighborhood spewing propaganda by himself if he's so tough. If you have to prove it, you might as well go to the roughest neighborhood you can, and then you can talk tough. Just remember, there's always somebody bigger or who knows how to hurt you before you hurt them. I mean even Henry Rollins gets beat up and I don't think I would call him a wimp.
MRR: Any goals for SVOE?
SVOE: I guess we just want people to like what we're saying and doing, to find people that enjoy our music like we enjoy playing it. We also want to keep progressing as a unit, both musically and lyrically--once you stop progressing, run out of things to say or enjoying it, you might as well hang it up. Like I said before, we'd like to put out a record next year without having to sweat out hundreds of hours of work to pay for it so I guess any labels can take a hint.
MRR: Are you planning any tours? When, Where?
SVOE: We're planning to go out towards Chicago and also D.C. for two weeks in August, so if anyone can help with shops or addresses, we'd appreciate it. We'll play pretty much anywhere we're offered a show, as long as it is within driving distance and we can get some gas money. We just like to play live.
MRR: Last comments?
SVOE: Thanks for letting us do the interview and supporting our band, it's real cool. We'd also like to say hi to our friends and the people who saw us in PA. The "BRAZIL" EP is available--check it out--only $3 ppd. Also if anyone cares or wants to write to us, I encourage them to do so. Also, come check us out if we come to your town on tour, give us a chance! Thanx alot!

SVOE/ P.O. Box 331/ Morris, CT 06763

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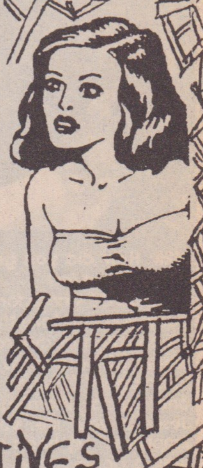

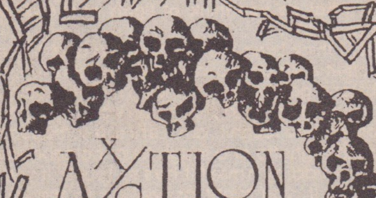

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EEYORE POWER TOOL

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The fireman swings his hose
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And the workday somehow goes
United by a creed of unbridled greed
Painting over the face of what
we call need
WE SHALL OVERKILL ...
FREE WILL
Those trodden down make a good floor to stand on
soft...comfortable...
mild...easy .
WE SHALL OVERKILL- FREE WILL

Tranquil to a tempest. Watching nighttime reluctantly being carried in the arms of a storm. "Watching it creep across a river's belly. The waves like shivers. The creep of a rainstorm and a creep with a brainstorm. The distant rumbling like the purr of a cat. The purr of catastrophe. This is it. We are doomed. But not to depression. The blackness inspires us, but not to the self-centered black moods that our culture breeds. Instead we are inspired to innovation. Imp-provise. Comprovide.

This is EEYORE POWER TOOL. Something Grove Accumulated. A reflection of the ways we are growing. Not just song lyrics but an expression of alienation through experience. Not just a dainty melody for farm animals to hear while grazing, but opening up our gut to be shared to the point of uncomfortable vulnerability. Where the floor is yours and we're face down on it. We appreciate the value of struggle. And failure. And strength through weakness. And the benefits of being fire-assed by grampy. When we wait we fly so we will never flee. And supported with constant self self-depreciation. Not insulting ourselves nor others but betraying us all and our current expectations to a better cause. The cause of distraction. Distracting the miserable from their misery and putting silly putty in the pudding of poodles. Disturbing the peace. The peace of the puzzled. We are serious. And seriously giving birth. SOMETHING GROVE ACCUMULATED gives birth to a warpt direction. Off-balance and softly abrasive. Always self-contradicting but sometimes not.

EEYORE POWER TOOL is not one single band. It is different people who don't see each other a whole lot not practicing hardly at all, never playing live, and not wanting to ever make a record. We distribute tapes of what happens when any of us or only one of us get together and hum a wholesome hymn. At the core of eeyore's earache is tristana fiscella, sGott Hudgins, and me, troY fiscella. Our tapes are worms. And may be hard to swallow. They are sometimes free. But we do not accept money. If you send us a tape of your band then we shall return the favor. If you have no band then send a blank tape. Or a worm. If you're really good at writing letters and sound innocently demented then maybe we'll send you something for nothing. Sometimes a trade of nice sentiments is enough pay. Most of our tapes are ones found in the street or dumpsters anyway. If they're broken they usually aren't too hard to repair. Freedumb. We are recycled daydreams and mutant ideals for the gnu age. We savor disruption. Attracting towards our voice the goodness of things that don't belong there. We appreciate the music and message of American Black youth as well as that of the aged. From the East Indies. From themselves, their culture. When a female in Britain grabs a mike and sits in a nest of disorderliness and enchants with beastly truthes, we listen. And southern white american harmonies, indigeneous to our home, course through our wart-walled arteries. And the songs of caged birds. And when a wandering tune from the content lips of a two-year old catch me in mid-flight of a musical spazz I fumble. Disrupted. All this helps create EEYORE POWER TOOL.

Heaven Barks. Drenched and squinting through the water poured on us. And by the light of the lord's pounding nightstick. We could be struck down any second. As a family embracing, we are calm. Adrenalin drips off of the brow of our memories of fighting the oppression of our own unwillingness to commit our selves completely.

Tristana still goes to school. Her youth of mischief make her imp-portant to us and our direction. And our words in her voice sound better. That leaves me to find the meaning of my words by means of a Search. Volunteering at various places helps me. In nursing homes, or building low-income housing or on a farm receiving just room and board and wonderful companionship, or downtown tutoring.

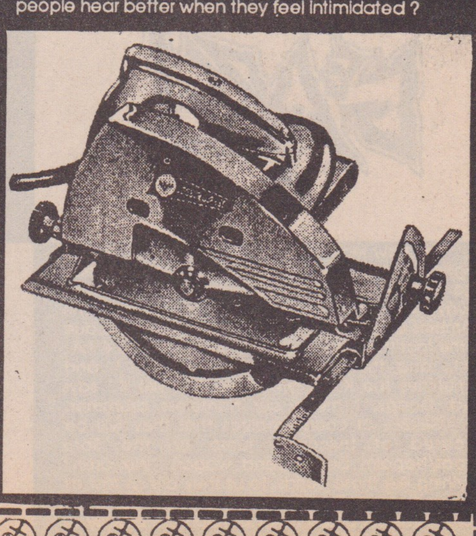
And it's all so much funner than school. My Search leads me soon to North Carolina to join Catholics being nice to migrant workers. It's good for me to watch others who walk in Faith, too. To inspire new Prayers and new purposes and new forms of action.

sGott goes to school in richmond. Fortunately for that city he does more than go to school. He whistles. He can heal and does care. He scribbles invisibly. sGott plays in BRAINFLOWER. They play live allaround Reichmond and make Real tapes. sGott plays in COPPERMOUTH. They play dead and destroy real tapes. They are like sacred angel-meat shrapnel hitting against architecture. Eye asked SGott to write somethingdown describing us. He decided on SOMETHING GROVE ACCUMULATED to refer to it by. He said: "Music is not an end for culture, it is a transport to the next train of thought. SGA is a conglomeration, adenial of genres. Each piece complete in its simplicity. Tuff and biting in a more subversive way than the direct H.C. assault. The ethics of punk are the core in this music. No concessions. No compromises. There is no attempt to exclude anyone from the music and it should be enjoyed by all.

"It is sweet and humble. Bitter and chaotic. We want to see new elements in punk. We should not be confined to the term "band". There are guitars but no solos. It is classical and is deranged by classicism. SGA is low-tech. Recorded in Punk tradition, in missile silos and some by 4 track and some by battery operated radios".

Thanks, sGott. His description should have been first. Oh wheel. Anyway, we are ready for any critical constructivism or different angles if anyone would care to voice them. The slow and uneasy journey towards understanding another. Instead of having iron conclusions pounce upon our frail bodies. Understanding with our hands and hearts and letting our mind catch up later. This is work. Scraping away the filth of unnamed but fiercely learned doctrines in the back of our consciousness. You are beautiful. Especially if you've been able to read to this point. You are beautiful. Even when you don't believe that I really do mean you. Not you the female or male, not the punk or the parent, not the you that you think of when you think of what others see, not the you the proud nor the timid. Just you. Sorry if I went overboard on mushiness but it comes from a true admiration and awe of what I feel coming from people. Like you. Somos mariposas av samheten. You are doomed. But not to have been nothing. We are together. We are not caged. We are the cage. Evolving doors.

Last comments? yes, yes. Learn sign language. And if Praying could tickle you half as pink as its tickled me, then try it. I'm serious. Words escape me to say what it does. And for any chit-chat or tapes write: EEYORE POWER TOOL c/o Tristana or Troy Yort Fiscella/ 403 Riverside Dr/ Newport News, Virginia 23606 Or if you're up for enlightenment, and maybe a tape, write to: SOMETHING GROVE ACCUMULATED c/o Scott Hudgins/ 1649 West Grace St./ Richmond, VA 23220. Oh, one last thing, why do many people who write letters to MRR when they're giving advice to people that they disagree with, or correct them they tend to insult them as well? Does it somehow relate to wearing power ties or skulls? Do people hear better when they feel intimidated ?



HARSH REALITY

The band (Utah) Harsh Reality, almost 4 1/2 years of anti-society rules, and we have been under the log of the underground. Perhaps Utah is just a little unfamiliar with our political, foreign, hardcore-thrash sound; however, the S.L.C. scene we exist in is growing. The growls, grinding bass, and basically the punch in the music is what we get a lot of flack for. It's pretty hard to play in a scene of fuck off satan music, hypocritically straight-edge poseurs, and jam bands (Nothing Personal).

Our sound is the cold-hatred feeling towards torture, death, plastic-societies, and ignorance! This sound came through our members and what we have seen through the years. We have put on a couple of human rights shows with our friends B.F.D., GENOICIDAL EXISTENCE, VICTIMS WILLING, and some other bits and pieces. We still feel skeptical anarchy and peace coexisting, and the trendy anarchy and peace and religious selling of these (cool?) symbols. Your agnostic free-peace-music band, HARSH REALITY.

CELIBATE COMMANDOS

From an interview by Wolf for a fanzine which never saw print.

MRR: Who all is in the band?

Al: Well, I sing and play guitar.

Edward: I play funky-ass bass, and sing back-up vocals.

Martin: I'm the percussionist. That means drums...

Al: Martin's the talent of the band.

Edward: Yeah, he takes lessons...

MRR: How do you describe your sound?

Al: Jeez. That's a hard one.

Edward: What are we....? We're "thrash", aren't we?

Martin: Punk!!!

Al: Cartoon-core.

Edward: I think that best describes it.

Al: It's the new thing. First there was straight edge... we're cartoon-edge.

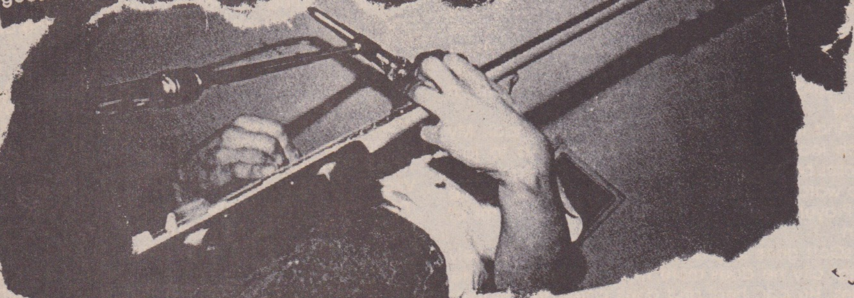
MRR: What's the best hangout in your scene and why?

Al: At my house. When we practice.

MRR: Does anyone or anything influence your music?

Edward: Well, we try to be as original as possible. Musically, I guess you could compare us to early 7-seconds. Lyrically, well....

Al: You want to hear some of our lyrics? O.K, here goes:



SOUVENIRS OF LOST CIVILIZATIONS

Good to be an Indian, proud and free
making a life for ourselves in Robeson county
the bravest of warriors, who never would show fear
So hey, what do you say, you wanna buy a souvenir?
Sold your soul in the form of trinkets to wear equal
opportunity, if you really think it's fair
to trade your culture, religion and art
for a job bagging groceries at the mini-mart
Assimilate, to survive you must adapt
the white man took your land, now he's selling you
this crap
But, "when in Rome..." the saying has been said
maybe the white man should have assimilated
instead
Souvenirs of lost civilizations
like pennies from ancient greece
arrow heads are all that remains
when a culture admits defeat
you turn your backs, and let the spirit die
become another bunch of capitalists
competing for the prize

Al: We try not to write standard punk-rock lyrics, although we are politically really leftist and tend to go on about the evils of consumer culture... some of our songs are pretty blatantly socialist. It sucks how punk rock in general seems to be moving further and further to the right...

MRR: Final comments?

Martin: For the record, we really are celibate.

Edward: By choice........I think. I hope!

(CELIBATE COMMANDOS would like to thank MRR for giving us, and all new bands, exposure. We have a demo tape out, and if you want it, it's yours for $1.50 from Al at: 1303 Wildwood dr/ Chapel Hill, NC 27514. Thanks.)

GERBEL

GERBEL

GERBEL

The now legendary musical legacy of GERBEL began in late of 1986. "We started almost three years ago with the same name and that's how it is, and always will be, or won't", says our singer. The members of GERBEL prefer to remain nameless due to the fact that we are double agents for the C.I.A.. F.B.I., and the Brittish Secret Service. "...and sometimes the K.G.B. when we feel like it." says Fred...Ooops, I mean our nameless drummer.

GERBEL of course realizes that they will be accused of trying to jump on the Sore Throat/Napalm Death band wagon. "We aren't anything like those bands, to us they are as fast as Culture Club or George Michael ", says our even more nameless bassist. "For someone to classify us would be unjust, because all we are is the ultimate test of close-mindedness. What does that mean ? you are probably asking yourself, well, let me tell you. For one thing, if a band in the hardcore scene does one little thing that dosen't fit a self-contained stereo type they are accused of selling out or jumping on some other bands band wagon. That is bullshit. Gee, sorry Mr. Hardcore handbook, please forgive us for trying our very best to be as original as we can. "If someone can't take us for what we are and get a good laugh out of it then that shows how close-minded they are." says our furious and nameless guitarist. GERBEL is a straight-edge insane group of young men with no attitudes. "We are as open-minded as we can be and in doing that we expect people to be just as open-minded when they hear us. "That is all we expect, we don't have any other ideals at this moment, maybe if someone were to ask us in the future we would, or mabye not." Says our namless singer. GERBEL has decided not to send any of their high-grade lyrics due to the fact that they would be extremely succeptable to copv right infringment in other words, "We aint got none."

Never-the-less our new release "svaSslhTtahWtuOerugIFoTgnlvrTuoYerAvhW..." is available through mail-order (comes with two stickers, thirteen trax, and has great cover art work by Viris Spazmagrind himself) the cassette for only $2.00 ppd. Write for complete GERBEL band and merchandise info." Send an S.A.S.E. or I.R.C. to' GERBEL, 6172 S. Willowbrook Dr., Morrison, CO, 80465 U.S.A., Planet Earth

P.S.-Watch for a brand new release "Gerry Gerbel's Maddest Music Ever Played."with ultra-hip production, to be out in late August. GERBEL thanks you for your unquestioned support.

Yankee goes home

SKENE! RECORDS PO BOX 4522 ST PAUL MN 55104

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EP BY N.J.'s STICKS+STONES

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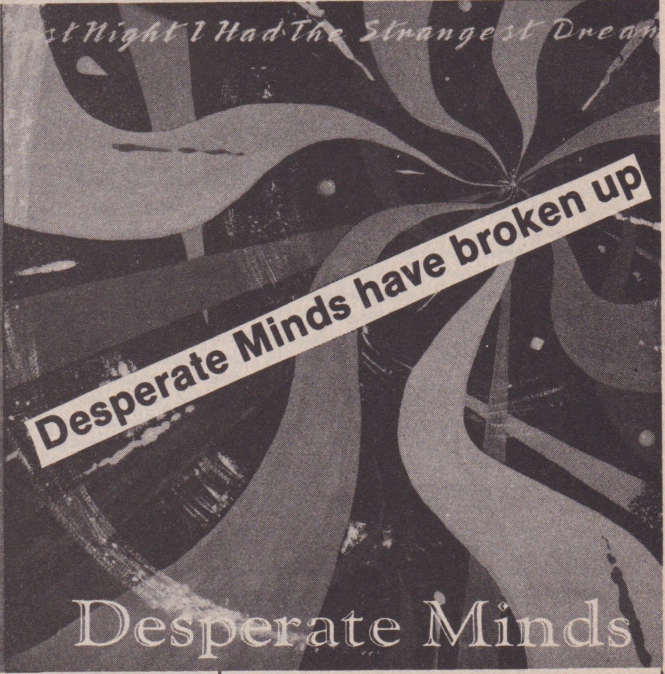

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EL SALVADOR: YOUR TAX DOLLARS AT WORK

By Bob Ramsak and Drew Irwin

When Vice President Dan Quayle first visited El Salvador a few months ago, he was assured by Salvadoran military officials that the violence and brutality that became synonymous with the Salvadoran military had ended. He quickly returned to Washington to begin lobbying for continued U.S. military aid to the troubled country.

Yet during the two and a half months between the made for U.S. television exercise in democracy and the inauguration of newly elected President Alfredo Christiani, more than 800 murders were attributed to the death squads by moderate human rights groups in the region.

The infamous death squads were once again lurking in and out of the shadows of the presidential campaign, as they and other forces of the Salvadoran military apparatus have throughout most of the past three decades. And most of their activity can be directly contributed to the U.S. military.

Early Relationship with the U.S.

High levels of U.S. military involvement began in the early 1960's. During the 1960's and early 1970's, the civil defense squads put in place with the help of the U.S. had little to do with civil defense, but were paramilitary tools of murder, extortion, repression and intimidation.

Before the 1960's, El Salvador's security consisted mostly of loosely coordinated barracks units in the service of local land owners and political caudillos. That began to change with the Kennedy Administzation's Alliance For Progress, founded on the assumption that national security systems working side by side with capitalist development would preempt communist revolution in Latin America. In El Salvador, participants in this effort included the State Department, the CIA, the Green Berets and the Agency for International Development (AID). The formation of the Salvadoran national security apparatus gained further momentum in March 1963 with the Declaration of San Jose, issued at the conclusion of a meeting of six Central American presidents. Kennedy chaired the committee declaring, "Communism is the chief obstacle to economic development in the Central American region." While the present day facsimile of the escuadrones de muerto began operating in El Salvador in the mid 1970's, they were preceded in 1968 by ORDEN (National Democratic Organization), a paramilitary group that collaborated with the armed forces to terrorize and eliminate leaders of mass-based organizations, which would have almost uncontrollable power less than a decade later. ORDEN, or "Order" in Spanish, was organized by General Jose Alberto Medrano, a paid consultant of the CIA who called the group "the body and bones of the army in the countryside." He has openly referred to the CIA's involvement with ORDEN and ANSESAL the Salvadoran National Security Agency - and has said that the Green Berets helped him plan the structure and ideology of ORDEN. An official instrument of the Ministry of Defense, ORDEN monitored peasant organizations that had been gaining popularity in rural villages. Medrano, who led ORDEN into a 50,000 member civil defense patrol for the army, admits openly that the organization's day-to-day intelligence work was coordinated by the CIA. He himself flew frequently to Washington for consultations at CIA headquarters. According to Medrano, ORDEN's dual mission was to preach anti-communism and gather information about suspicious individuals. "You discover the communist by the way he talks. Generally, he speaks against Yankee imperialism, he speaks against the oligarchy, he speaks against the military men. We can spot them easily."

Much of the U.S. contribution to ORDEM was in the form of training. Edgar Atiga, a civilian leader of ORDEN, says he and 80 other ORDEN officials participated in a two-month CIA course in 1969. In addition, U.S. intelligence services provided ORDEN with the names, photographs and whereabouts of suspected dissidents. One Salvadoran who had access to the information said that many of the people identified were later assassinated by death squads.

In a specific case, a former staff member of El Salvador's Casa Presidential claims that a CIA officer told him the agency and the Salvadoran security forces kept Rutilio Grande, a prominent Jesuit Priest, under surveillance before his March 1977 assassination.

In 1979, a reformist Junta briefly came to power in El Salvador and abolished ORDEN and ANSESAL, condemning the organizations for committing human rights abuses. Since then the Salvadoran military has maintained and expanded their surveillance projects. The U.S. still is a key element at the center of the system.

The Reagan Years

By 1980-81, the squads were killing up to 800 people a month. During the years of the Reagan Administration, Salvadoran security forces, trained, armed and advised daily by U.S. military officers, have killed tens of thousands of innocent civilians. Conservative policy makers in both the Reagan and Bush Administrations, and even liberals in the Democratic controlled U.S. Congress have averted their eyes from much of the Salvadoran scenario.

An event that couldn't be ignored that tears away much of the deceptions of U.S. policy was the Feb. 22, 1983 massacre of 74 residents from Los Hajas. According to a declassified State Department cable, the farmers of Los Hajas had won a legal dispute with a local landowner who later reported his dissatisfaction to the local garrison commander, Col. Elmer Gonzalez Araujo, who ordered his troops into action. The males of the village between the ages of 11 to 73 were taken to a riverbed where they were bound and shot in the head. Soon thereafter, Gonzalez was promoted to head the procurement agency of the Salvadoran armed forces. He has never been demoted or reprimanded. Three months after the massacre, U.S. military advisers were helping Gonzalez purchase $4.7 million in ammunition from a firm in Virginia with U.S. aid money.

The relationship with Gonzalez only scratches the surface of U.S. involvement with the Salvadoran security forces in the early 1980's. U.S. intelligence has been supplied directly to and used by the Salvadoran military. According to Colonel Nicolas Carranza, a past director of the Salvadoran Treasury Police who was involved with intelligence gathering, "The Americans would directly receive all information on a case" and then provide it to the Salvadorans.

In 1984, Colonel Adolfo Blandon, the armed forces chief of staff, said "six or seven" U.S. military advisers—several of them specialists in intelligence and psychological warfare—were working with the Salvadoran armed forces staff.

The Director of the Salvadoran National Guard, Colonel Aristedes Napoleon Montes, said that in the first part of the 1980's, the guard concentrated on monitoring unions and strikes and the penetration of the educational system, "where they are brainwashing our students." The Salvadoran National Police have a special section on unions and their members in the political intelligence archive, originally organized by U.S. AID Public Safety advisers.

This kind of intelligence serves as the nerve center of death squad operations. One former National Guardsmen, a 15 year veteran, recalls working with written orders. "We got names and addresses and were told to pick them up, get information, and kill them later." In important cases, he adds, special troops or security force agents would come from San Salvador with the lists.

The vast bloodshed of the late 1970's and early 1980's was not ignored by the international media, and by the early 1980's could not be ignored by the US media, and ultimately by the Reagan/Bush administration. The level of atrocity had become so high that in December 1983, the administration had launched a publicity campaign against the death squads. By 1984, El Salvador's human rights record had become so abominable that the Reagan administration threatened to cut military and economic aid if its image did not improve. The Reagan policy failing and continued Congressional and grass roots criticism led to Vice Presiden George Bush's trip to San Salvador where he threatened a cut of military and economic aid if Death Squad activities were not reduced.

The administration could do little else but to lash out against the military since the far-right ARENA party had gained control of the National Assembly in 1982, thus thwarting the backbone of the superficial Reagan policy land reform. Jose Napoleon Duarte, leader of the U.S.-backed Christian Democrat party (PDC), gained internal support largely due to his promises of land reform. U.S. policy makers had hoped that any marginal attempt at land reform would decrease peasant support for the rebels. Thus the Reagan team pressured Duarte to promote a land reform policy.

That policy proved to be short lived. Once in control of the Assembly, ARENA certainly would not allow his agricultural and industrial backers to lose any of their influence or power. Ongoing atrocitles and corruption still could not be ignored, so the administration during its anti squad campaign, began to distance ARENA from the military.

The possibility of an aid cut resulted in a dramatic drop in death squad violence. Several high level military officials who had been identified as death squad organizers were transferred to foreign posts in 1984 and 1985, but none were ever prosecuted. The negative publicity about the squads led to a decrease in the amount of political murders in the mid 1980's. Nevertheless, the U.S. continued to send huge sums of military and economic aid to El Salvador, most recently $545 million in 1989, almost $1.45 million a day, and a Goliathan increase from the $5.7 million in military aid Jimmy Carter had sought for in early 1980.

The massive influx of aid has done little to improve living standards for the majority of Salvadorans. 40% of all Salvadorans live in abject poverty, and another 40% live in relative poverty: they have enough to eat but no more. Only half the populatlon has access to safe drinking water. One in four children under the age of five suffers from malnutrition.

Even with a decrease in death squad activity, most of the $3.5 billion in aid that has been allocated by congress since 1984 has been "sucked up" by the war effort, elther directly, in training and equipment for the armed services, or indirectly, to help resettle war refugees in the capital's slums and to repair bridges and electrical towers the guerrillas have blown up. Little has gone to further develop El Salvador, whose infant mortality rate is among the highest in the world. Add to this the bloodshed caused by the civil war between the Salvadoron Army and the leftist FMLN, costing an estimated 55,000 lives.

The threat of death has been a catalyst for a tremendous exodus from the country. Congressional opponents of Nicaragua's Sandinista government usually point to the flood of refugees pouring into the U.S. from Nicaragua, but they ignore the numbers of refugees leaving war torn El Salvador.

They Rise Again

Sept 21, 1988, ten civilians were shot in the head at point blank range. Bush administration officials suggest the Salvadoran army was responsible.

Early December, 1988—A pollster for the Christian Democrats was shot as he was registering suburban voters. Witnesses confirmed that Francisco Bonilla Campos was murdered by members of the Muncipal Police belonging to the ARENA party.

Dec. 16, 1989—Imelda Medrano, head of the University Law School in Santa Ana, was shot five times from behind after unboardinq a bus following a demonstration in San Salvador where she was a main speaker. Family members and witnesses noticed that Medrano's house had been watched for several days before the murder by men in a car whose license plates read P23 128. After the murder, police came to the Medrano house in a car bearing the same plates to deliver the customary police forms.

Feb 13, 1989 - The Salvadoran army's Atlacatl Batallion attacked a rebel field hospital, killing at least ten, including five patients, a Mexican doctor and a 14 year-old Salvadoran nurse. Examinations of two of the female victims showed that they had been raped then shot, one 10 times and the other 11 times. The Atlacatl Batallion is believed to have a U.S. trainer assigned to it.

Despite massive amount of U.S. aid and the Reagan Administration's urging to improve its image, death squad activity is on the rise, increasing dramatically from mid 1980's levels. A report by Americas Watch issued in early 1988 said that El Salvador's government engages in "extensive, systematic, and often brutal" repression of organized labor, including at least nine instances between December 1986 and January 1988 when trade unionists were killed and five were disappeared. The legal aid office of the Roman Catholic Church said there have been 54 slayings by the army and 40 murders by the death squads in the first six months of 1988, about triple the rate of 1987.

The military, death squads and national police increasingly impede efforts by religion-based groups to deliver food and medicine to the rural poor, or to camps for the displaced and refugees. Churches have again become an easy target of right wing terror. Lutheran Bishop Medaro Gomez would not say who he believed recently bombed his church's offices, but he commented that the bombing may have been carried out "because of the church's work in favor of the poor, the displaced and the refugees - victims of the war who don't trust the security forces or the government." In 1987, reports surfaced that the squads were not only operating again in El Salvador, but in Los Angeles as well. A 24 year old woman active in the local Central American Solidarity movement, was kidnapped and raped. Other activists, including a pastor who was leading the local sanctuary movement, had received written death threats.

In Spring 1988, Jorge Alberto Serrano, a milltary judge who had already alienated the right because he had ruled that three guerrillas who killed four U.S. marines and two U.S. citizens in 1985 were eligible for amnesty, found himself in conflict again: He was presidlng over a case of military officers suspected of death squad activity and charged with running a kidnapping ring. On May 11, he was assassinated.

Recent escalation in rightist bombings and death squad

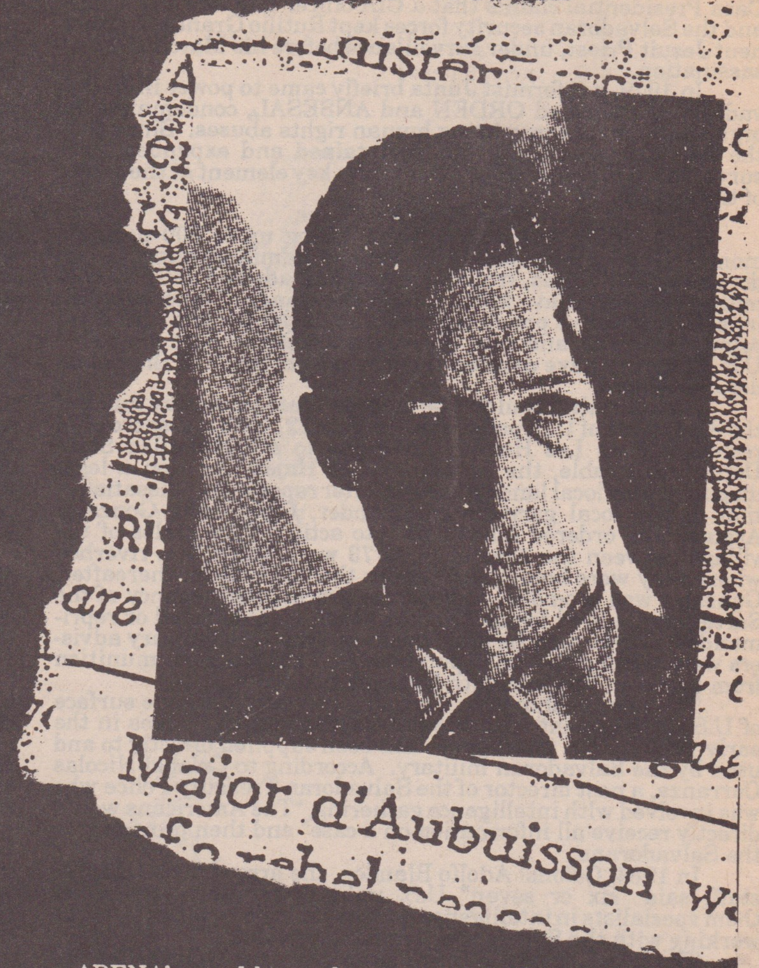
violence appears to be a response to accelerating attacks by the FMLN. The rebel offensive, which began last September, is their stongest since 1983.

Salvadoran and U.S. officials, as they had done in the late 70's and early 80's, like to blame the FMLN for many, if not most of political murders. Yet little or no evidence exists to corroborate those conclusions. Most human rights and foreign observers frown upon that notion. Most say that murders committed by the guerrillas pale in comparison with those by the military and the death squads.

"The guerrillas objectively are less (deadly) both in quantity and method," said the Rev. Segundo Montes, a Catholic priest who heads the human rights institute of the University of Central America. "They don't kill like the right or the army does. They commit assassination. But they don't torture."

Others agree. A western diplomat told the Philadelphia Enquirer's Carol Morello, "Generally speaking, an FMLN killing is obvious. The killing comes cleanly and quickly. If there are allegations of rape and torture, as a rule of thumb you can assume it's the armed forces or the death squads. The FMLN has an internal discipline you don't find on the other side."

Rene Hurtado, a former member of the Salvadoran Treasury Police, summarized his methods of interrogation and torture in an interview with The Progressive's Alan Nairn: "First you try to torture him psychologically... If a person is important—if he's a journalist or a teacher or a labor or student leader—he isn't treated cruelly at first. You start by talking to him as a friend, you try to convince him that you understand his idealism...After these sessions the torture begins. First, you put the prisoner in a small, completely dark room, and you don't let him sleep. You place him, naked and handcuffed, on a bed frame. The room stinks horribly because of the urine and excrement of former prisoners, and you keep him there for a week without sleep so that his nerves will be shot when you start to torture him...When the actual torture begins, there are a lot of different methods: cutting off pieces of skin, burning him with cigarettes. They teach you how to hit a person in the stomach, but in a sophisticated way so the person suffers a lot of pain but you don't see signs on the outside. After that, if he still doesn't talk, you take him to a toilet filled with excrement. You put on gloves and shove his head in... Then you wash him and take him to the electric shock room... In general you will kill the prisoners because there's an asumption that he shouldn't live."



D'Aubuisson, Christiani and ARENA

"The Individual's right to acquire, maintain, and use property as a projection of human personality shall not be denied."

The above is from an old campaign Poster of the ARENA party, whose candidate, Alfredo Christiani won last March's presidential election. This was not the first time the party was put into the national spotlight.

ARENA or Repulican National Alliance, was formed as a party in 1981, led by the charismatic Roberto D'Aubulison, who a moderate Salvadoran newspaper called a "psychopathic kliler." A former army major, D'Aubuisson served as a top intelligence officer after training at the International police Academy in Washington D.C. After being cashiered from the army in 1979 following a failed coup attempt, he made his reputation as the founder of the White Warriors Union, a group that later that year circulated fliers reading, "Be a Patriot, Kill a Priest."

Following the murder of Archbishop Oscar Romero at the alter in San Salvador, ORDEN founder Medrano and D'Aubuisson were implicated in the murder. The judge who named the two men was later shot, but not critically. Following the Romero assassination, D'Aubuisson circulated a tape through army posts applauding the Archbishop's death and asked officers to join him in another coup attempt. No coup occurred, but D'Aubuisson managed to legitimize ARENA nonetheless, when the party, the most organized of the campaign, gained control of the national assembly in a U.S.-sponsored election in 1982. The largest U.S. public relations firm that works abroad, McCann Erickson, helped D'Aubuisson take the Assembly from the U.S. backed Christian Democrats, who would now be forced to desengage any land reform pledges that had been made.

ARENA's rural base of support originally came from the Nationalist Democratic Front, a later version of ORDEN. Among the Salvadoran oligarchy, ARENA counts on strong support from major business organizations. Fiercely anti-communist, ARENA has since 1981 opposed any forms of land reform, regardless of how subtle, and continue to reject proposals for dialogue with rebel groups.

ARENA began to lose some support in the mid 1900's, due mostly to its refusal to support a negotiated settlement to the war and continuing allegations that D'Aubuisson and other members of ARENA were behind the murder of Romero. It lost assembly power in 1984-85 to the Christian Democrats (PDC), but regained it in March 1988. Pressure from Washington on ARENA, asking it to improve its image, forced D'Aubuisson to step down as party leader in 1985, paving the way for Alfredo Christiani, a multi-millionaire coffee producer, and former head of the powerful Association of Coffee and Cotton Growers.

But most international observers feel that D'Aubuisson still holds most power within the party. Even the Wall Street Journal conceded that fear exists that ARENA's candidate, Christiani, wielded little power, and that real power was still held by "extremists who unleashed the death squads in the early 1980's."

Most trends seem to indicate that insurgence in death squad activities go hand-in-hand with increased and successful attacks by the FMLN. Increased activity on the part of the Salvadoran military is directly tied to US military aid to combat the insurgents.

Even within the offices of the Pentagon, no one is speaking about any light at the end of any tunnel. Last year, four U.S. Army lieutenant colonels who studied as security fellows at Harvard's Kennedy School of Government wrote in their report, "U.S. Policy in Small wars: The Case of El Salvador," that, "El Salvador is the principal land war in which the U.S. is today overtly involved... The Salvadoran insurgency represents this country's most significant sustained military enterprise since Vietnam."

And despite mounting evidence by independent human rights groups, international observers, and even U.S. government sources, not one military officer has been convicted of a human rights abuse against a civilian, and with ARENA's recent presidential victory, that prospect seems even more remote.

The Story of Ska by Joel Wing

When people hear the word "Ska," they most likely think of the string of English 2-Tone bands that burst upon the world music scene in 1979. These were groups like the Specials, the Selecter, and Madness. These bands, along with the 2-Tone label, made Ska an internationally popular music. Yet, Ska had its beginnings not in England, but in the West Indian nation of Jamaica.

Rhythm & Blues

In the early 1950's American radio broadcasts from Florida and New Orleans were picked up on Jamaican radio. Soon the Jamaican air waves were filled with the sounds of R & B artists such as T-Bone Walker, Louis Jordan, Fats Dominoe, and Huey Smith. The new music from the U.S. struck a chord with the Jamaican youths, and became an instant success.

The rise in popularity of R & B lead some enterprising Jamaican businessmen to attempt to tap into the market. By stringing together record players, radios, and speaker cabinets, the would-be DJ's created their own sound systems and began entertaining the masses with the latest R & B sounds from the States. Soon, "blues dances," as they were known, became regular weekly events.

These initial DJ's were highly competitive with each other as they each tried to play the best hits so as to attract the largest audience. This entailed all kinds of methods. For instance, the sound system operators would often tear off the labels of their records so the competition couldn't tell what they were playing. Others would put different labels on their records so as to trick the other DJ's. Each DJ went by extravagant names to add to the aura of the dances. The biggest DJ's of the time were Duke Reid the Trojan, his nemesis, Clement Dodd and his Sir Coxone's Downbeat, and Prince Buster.

By the late 1950's R & B was being eclipsed by Rock & Roll in the U.S. This created problems for the Jamaican DJ's as R & B records became increasingly hard to find. Not wanting to lose their audience, and their profitable businesses, many of the sound system operators began recording their own R & B records using local musicians. These early Jamaican records were known as "rudie blues" and became the prized possessions of the DJ's. Most of the records were instrumentals, and the vocals were added live by the DJ's at the shows. This technique became known as "toasts" or "scats" (improvised lyrics), and mostly consisted of agitations to the crowds to "Work it! Work it!" or "Move it up!" "Hallelujah!" Soon the DJ's vocal "toasts" were being recorded (the first rap records?).

This burgeoning recording business marked the first major record industry of Jamaica, and was dominated by the big DJ's. Clement Dodd established the now infamous Studio One productions, and began releasing singles under various record label names: Studio One, Coxsone music, Music City and Wirl Disc. Duke Reid began his Treasure Isle record label, named after the liquor store he owned. These two DJ's were followed into the record industry by others such as Prince Buster.

With the success of "rudie blues" records, many of the DJ's decided to branch out into live shows to promote their recordings. One of the first successful groups of the period was Owen Grey and the Blues Busters. Soon they were joined by artists such as Alton (Ellis) and Eddie (Perkins), Jackie Opel, Laurel Aitken and T. Beckford.

The Ska

By the early 1960's, Jamaican musicians began experimenting with their music. They added a traditional Jamaican mento beat to R&B, which gave the music a shuffling rhythm. This was accented with Latin and jazz influenced horns and saxes, and to top it off, a powerful walking bass was played. This new musical form became to be known as the "Ska." Ska became an instant hit in Jamaica, and with the success came new bands and new record labels.

Leslie Kong was a Chinese-Jamaican businessman. In 1962, a fourteen year old youngster by the name of Jimmy Cliff came to Kong's ice cream shop/record store, Bevereley's, with a song he had just written. The name of the song was "Dearest Beverley" and Cliff convinced Kong to record and release the single as a promotional device for his store. After the initial success of the record, Kong began recording more artists. His label saw, amongst others, Derrick and Patsy, Desmond Dekker, and Robert Marley. Kong went on releasing records through his Beverley's Records label and was one of the most influential Reggae producers until his death in 1971.

Along with new producers there were scores of young Jamaicans trying to record their ska tunes. Robert Marley, Neville O'Riley Livingston, now known as Bunny Wailer, and Winston Hubert McIntosh, a.k.a Peter Tosh, formed the Wailing Rude Boy Wailers. Toots Hibbert, started the Maytals. Rita Marley and her cousin got together in the form of the Soulettes, and there were many others. Derrick Morgan, Eric Morris, Jackie Edwards, Lord Creator, Baba Brooks and his band, the Clarendonians to name just a few, all started during the Ska era. The most important of these bands, was the impeccable Skatalites.

The Skatalites

In 1962, Tommy McCook, an excellent jazz saxophonist, returned to Jamaica from abroad. He immediately began recording swing tunes for Duke Reid's Treasure Isle label. Soon McCook hooked up with other local Jamaican jazz musicians and together they formed the Skatalites in 1963, the greatest Ska band ever.

The band consisted of Tommy McCook, Roland Alphonso (tenor saxophones), Lester Sterling (alto sax), Johnny Moore, Leonard Dillon (trumpets), Jackie Mittoo (piano), Lloyd Brevette (bass), Lloyd Knibbs (drums), Jah Jerry (guitar), and the legendary Don Drummond (trombone.) Each one of them was a star in his own right, and along with other session musicians such as Rico Rodrigues (trombone), Arkland "Drumbago" Parks (drums), and Cluett Johnson (bass), provided the music for virtually every vocalist of the ska era.

The Skatalites did most of their work for Clement Dodd's Studio One and recorded dozens of tunes for him (some say over one hundred). The success of the band brought international acclaim as Don Drummond was rated one of the top trombonists in the world by respected jazz magazines in the U.S. The Skatal-

ites also made their mark in the Jamaican musical scene by being some of the first musicians to embrace the Rastafarian religion.

The Skatalites finally met their demise in 1965 when Don Drummond was committed to Bellevue Asylum for murdering his girlfriend. The members of the Skatalites continued to play under different names. Tommy McCook began the Supersonics, and Roland Alphonso formed the Soul Brothers. Both bands continued to be the backbone for most of the major singers of the times, and continued playing right up till the Reggae era.

The Rude Boys

As Jamaican music was coming into its own, the youths too began their own form of expression. This was seen through the Rude Boy style. Rude Boy was the term used to refer to young, defiant youths who saw themselves trapped within a poverty stricken society still under colonial rule. The Rudies could be seen hanging out on the street corners of most of Jamaica's cities, and at all the dances. Many of them, faced with their position, turned to petty crime, and thus gained for themselves a bad reputation.

In 1964, the Wailers released their hit tune "Simmer Down," which called upon the restless Rude Boys to calm down at the dances. Others poked fun at the new phenomenon such as Prince Buster. Buster recorded a series of songs which consisted of him dealing four hundred year sentences to Rude Boys for "committing crimes against the black nation." Most of the bands however, sang sympathetic songs about the Rude Boys, such as "Rude Boy Train" by Desmond Dekker and the Aces, and Derrick Morgan's "Rudie Don't Fear."

The Rude Boys continued to be a force in Jamaican society throughout the Ska period and lived on through the following Rock Steady and Reggae eras.

Ska International

Just as Ska was making its mark, many Jamaicans were traveling abroad to find work. Most of these laborers traveled to the U.S. and England where they introduced the local African populations to the sounds of Jamaica. Soon Ska could be heard blasting from clubs throughout the world.

This international success led to a tour of Jamaican Ska bands in 1964. This tour of artists, including Prince Buster, Jimmy Cliff, and Byron Lee and the Dragonaires, played throughout the Caribbean, Europe and the U.S. The touring bands even played at the 1964 World's Fair in New York. (The Skatalites were not included within this tour because they were Rastafarians).

In England, Ska had been released for quite some time. Island Records, Trojan Records, Planitone (later Orbitone), and Blue Beat were all established to distribute Ska in the U.K. This latter label gave rise to Ska being called Blue Beat in England. By the mid-1960's Ska had established its popularity within the West Indian populations of England, and a series of exclusively Ska clubs had established themselves. Like their Jamaican counterparts, these dances became dominated by DJ's. These were people such as Count Suckle, Count Shelley, Sir Collins, Sir Biggs the President, and Duke Vin the Tickler.

As Jamaican music spread through the black communities of England, so did the style that went along with it. Kids dressed in closely pegged suits, short hair, and braces could be seen at the Ska clubs, and the English version of the Rude Boy was born, the Johnny Too Bads.

At the peak of Blue Beat in England, more and more whites began frequenting the dances. Wearing Ivy League suits, Italian shoes, Fred Perry shirts, "Pork Pie" hats, and riding their distinctive scooters, the Mods latched onto the new Jamaican music. This common love for Ska brought working class whites and blacks together as the Mods joined with the Rude Boys.

In the late 1960's, elements of the Rude Boy and Mod style were combined and the Skinheads started. With closs-cropped hair, Ben Sherman shirts, skinny braces, crombie coats & trousers, with Dr. Martin boots, the Skinheads kept alive the black and white unity during the Rock Steady and Reggae eras. (Later, the movement split as some of the Skins began being recruited by Nazi organizations such as the National Front).

Ska to Rock Steady

In 1966, the Jamaican music scene was again influenced by developments in the U.S. This time it was American Soul music, specifically the Motown artists, that caught the ear of Jamaican youths. This new influence slowed down the pace of the Jamaican music and led to the development of a whole new style. "Rock Steady" was the name given to the new music which eclipsed Ska as the music of Jamaica. Eventually, Rock Steady developed into Reggae in the early 1970's. Thus, Ska, lasting from 1960 to 1967, ended, but, laid the basis for the following Jamaican musical forms.

2-Tone

In the late 1970's white groups, such as the Clash, Stiff Little Fingers, Eric Clapton, and even Bob Dylan, began playing reggae songs. Soon, white bands were playing whole reggae sets. At the same time, in England, the Skin and Mod styles of the sixties

began to be revived. Putting these two elements together, Jerry Dammers, Lynval Golding, and Horace Panter (Sir Horace Gentleman) formed the Coventry Automatics in 1977.

The Coventry Automatics sought to attract both white and black audiences by playing a combination of punk and reggae. Yet, this experiment failed as the crowds were confused by their sound. Faced with this situation, the band looked back to Ska as a way to gain their desired listeners. Changing their name to the Specials AKA, and later to the Specials, Dammers and company played Ska, but at 78 rpm, thus giving it the intensity of Punk.

With their new sound, the Specials borrowed £700 and recorded "Gangsters," a tribute to Prince Buster's big hit "Al Capone" on their own 2-Tone label. The jacket of the single consisted of a checkered black-and-white sleeve and the 2-Tone logo, a black and white figure with a Pork Pie hat, sta-pressed suit, white socks, tie, dark shades, and loafers. The figure, and the checkers, symbolized the two themes of 2-Tone: sixties revivalism and black and white unity.

The record was distributed by Rough Trade and became an instant hit, with all 5,000 copies being sold. The success of the single led to 2-Tone signing a deal with Chrysalis Records whereby the Specials were made directors of their own division with a substantial budget. Chrysalis also agreed to release a minimum of six singles a year, which 2-Tone would have exclusive control over. This then was the launching pad for the 2-Tone label and bands.

On the flipside of "Gangsters" there was a song entitled "The Selecter," which was recorded by Noel Davies (co-founder of 2-Tone) and John Bradbury, the Specials drummer. The success of the single led Davies to go out and form a band, called, simply enough, The Selecter.

all of which consisted of blacks and whites with the exception of Madness. The politics were there, but just presented in a different manner than other music of the time.

This dream was not to be realized as the fascist groups, such as the National Front, began making its presence felt in England. At Ska shows, nazi skins began chanting "Sieg Heil" in between songs. More and more Asians and Africans began being attacked by right-wing youths in the streets. In 1981 the Specials set up an anti-rascist concert at Butts Athletic Stadium in Earlsdon as a protest against the murder of a young Indian. This coincided with the Rock Against Racism movement which organized protests and put on shows featuring both Punk and Reggae bands.

After releasing thirteen singles and three records, the 2-Tone label began crumbling in 1980. The bands had been over exposed with constant coverage in the press and on the television. An avalanche of bootleg material had been produced, everything from Selecter socks to Madness tupper-ware. Most importantly, the music had gone stale. "More Specials," the second Specials LP released in 1980, contained little of the power so prevalent in previous years. By the end of the year the Selecter had called it quits as they too, slipped into mediocrity.

Finally, in 1981, Dammers had lost control of his dream as the administrative side of running the label overcame him. During the mixing of the soundtrack for the 2-Tone movie "Dance Craze", Dammers had a nervous breakdown. In November, '81, singers Terry Hall and Neville Staples, along with guitar player Lynval Goulding left the Specials and formed Fun Boy 3. Jerry Dammers reformed the Specials AKA. The Beat eventually gave up playing Ska, and split up. The Bodysnatchers broke up too, leaving only Madness and Bad Manners to continue in their original forms.

Led by Davies on guitar, a dreadlock bass player by the name of Charley Anderson, and a female singer, Pauline Black, the Selecter was the only band of the time to be almost all black. (Davies was the only white). The band also marked the first dominant female singer in Ska, as Pauline would toast back and forth across the stage wearing a suit and Pork Pie hat. There had been plenty of girl singers back in the sixties, but never with the intensity Pauline brought to the stage.

At the same time other musicians in England were forming similar bands. The Beat were started when guitarist Dave Wakeling met up with Ranking Roger. Wakeling had set out, much like the Specials, to combine the energy of Punk with the power of Reggae. Ranking Roger had similar ideas as he had started off playing drums with a Birmingham-based punk band called the Dum Dum Boys, then went on to toast with the Reggae band UB 40. When the group got together they were able to sign a similar deal as the Specials had done, with Arista records in 1979, setting up their Go Feet label.

Madness, taking their name from the song "Madness" by Prince Buster, was a London based outfit. Fronted by one Chas Smash, the band would rip into Ska numbers as Chas would proceed to perform the zaniest dances anyone had ever seen. Their local success led them to be signed by Stiff Records. Other bands of the time were The Bodysnatchers, an all girl band signed by 2-Tone, and Bad Manners, led by the ever incredible fat man himself, Buster Bloodvesell.

All of these groups hoped to portray the same image, black and white working class kids coming together as one. This message was to be implied by simply looking at the makeup of the bands,

So ended 2-Tone. Approximately three years after beginning, with a string of hits, tours of Europe, the U.S. and Japan behind them, Dammers and company went from playing some of the most exciting Ska music ever, to muzak.

Ska Revival, Again!?

Even though the 2-Tone Ska revival died a miserable death, a new generation of youths discovered the Jamaican sounds. This "new breed" carried on the traditions of both the Jamaican originals and the 2-Tone bands into the present.

Right now, there are three times as many bands as there were in the 2-Tone era. Ska can be heard from Japan all the way to Germany. Thus, Ska once again touches the heart of the young, and they're loving every minute of it!!!!!

Bands

Bad Manners, Bim Skala Bim, No Doubt, The Bluebeat, Exterminators, The Scofflaws, The Braces, The Boilers, Skankhead, The Loafers, Crucial DBC, Thick As Thieves, Skaos, Donkey Show, The N.Y. Citizens, The Forest Hillbillies, The Upbeat, Let's Go Bowling, The Toasters, Napolean Solo, Beat Brigade, Potato 5, Mr. Review, Blue Chateau, Saxawhaman, Kortatu, Spy Eye, Mark Foggo's Skasters, The Hot Knives, King Hammond, Maroon Town, Off The Shelf, The Riffs, The Skandal, Pick It Up, The Pork Hunts, The Trojans, The Skadows, Capone and the Bullets, Laurel Aitken, Ska Flames, The Skeletones, Dance Hall Crashers, Skin Deep, The [illegible]uidators and there's more!!!!

Zines

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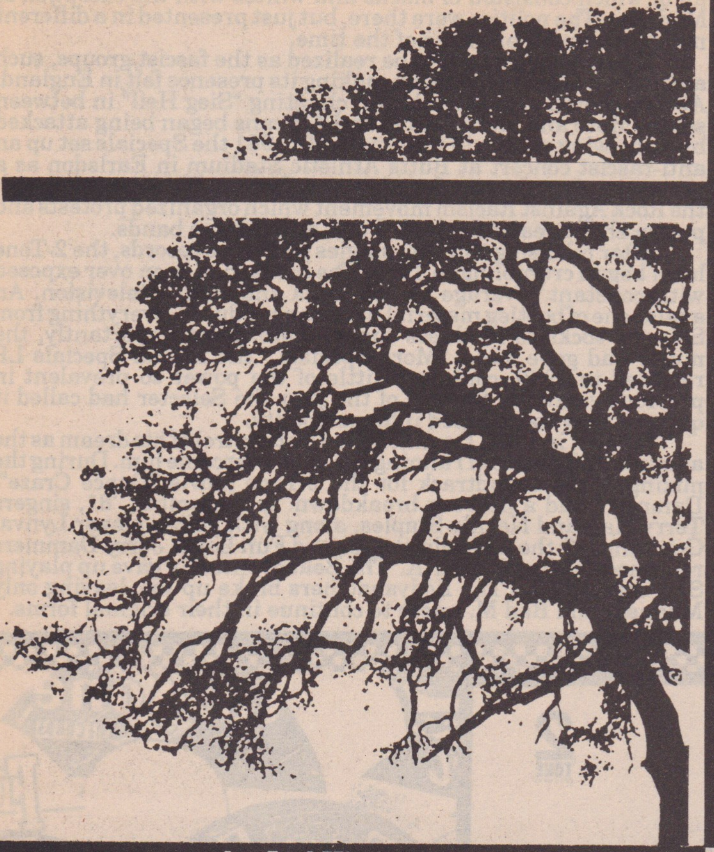
DEEP ECOL



1. EVERYTHING IS

2. EVERYTHING M

3. NATURE KNOW

4. THERE'S NO SU

by Joel Hippycore

The vast number of environmental problems this world faces is well-documented. Air, land, and sea are all ravaged by human hands and misconstrued ideas of "progress." Unfortunately, the piecemeal solutions offered to circumvent human ecological destruction have been largely fruitless attempts of one sort or another. These empty reforms narrowly focus on one malaise and ignore the rest, and more importantly, ignore the simple truth that everything in Nature is interconnected. What is needed to effectively combat humans past destructiveness is a comprehensive philosophy that does not pit humans against Nature, but instead places humans in their proper ecological niche. This philosophy is captured by the ethos of deep ecology.

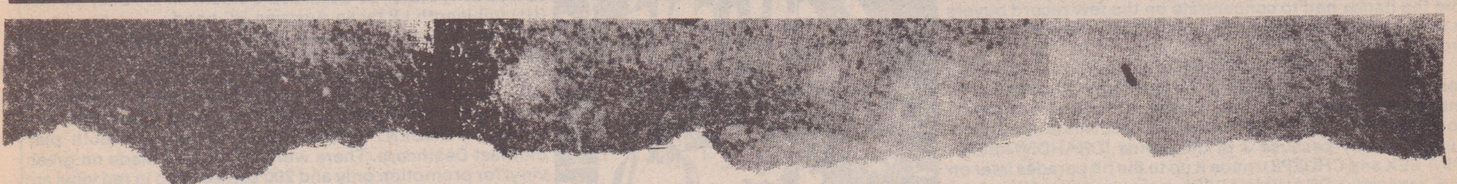
Although the term "deep ecology" was coined by Arne Naess in 1973, its Western roots trace back to John Muir and Henry David Thoreau, and its historical roots date to prehistoric times, with the hunter-gatherers. In the words of Naess, "The essence of deep ecology is to ask deeper questions. The adjective deep stresses that we ask why and how, where others do not." Put differently by Devall and Sessions in their book aptly titled Deep Ecology, deep ecology requires "more sensitive openess to ourselves and nonhuman life around us. The essence of deep ecology is to keep asking more searching questions about human life, society, and Nature." Deep ecology involves the work of "cultivating ecological consciousness." This means more than merely being aware of one surroundings, it means realizing that everything is connected, and it is based on nonexploitative technologies. It involves the realization that Nature is more complex than we can possibly know, meaning we need to flow with natural processes instead of forcing them.

Absolutely vital to deep ecological consciousness is full knowledge of Barry Commoner's four laws of ecology as enunciated in his book The Closing Circle. These laws are as follows: 1. Everything is connected to everything else. 2. Everything must go somewhere (This is the First Law of Thermodynamics, and it states that energy and matter cannot be created nor destroyed, merely transferred from one state to another). 3. Nature knows best (any major human-made change in a natural system is likely to be detrimental to that system). 4. There's no such thing as a free lunch (The Second Law of Thermodynamics or the Entropy Law. Everything in the universe goes from a more orderly state to a less orderly one, and that energy goes from a usable to a nonusable state. i.e. a "penalty is extracted").

These four laws do not necessarily provide a "plan of action" for deep ecologists to follow, but they do create the parameters within which deep ecological action takes place. Ignorance of these laws is ignorance of Nature, a practice completely abhorrent to deep ecology. Deep ecology embraces diversity, organic wholeness, population reduction and respect and reverence of indigenous ways. Some critics take this as a call to go back to the hunter-gatherer society, but this is not the case. In the words of Devall and Sessions, "Supporters of deep ecology don' t advocate going back to the stone age, but seek inspiration from primal traditions." One of these traditions is the idea of the bioregion, the cultivation of ecologiciousness in our nearby surroundings. When humans organize themselves in accordance to their local environment (their bioregion), importance is given to natural systems. By understanding these natural systems, we understand ourselves, and an understanding of the self is vital to deep ecological consciousness.

An essential part of developing deep ecological consciousness is shedding our anthropocentrism. Literally humancenteredness, it is egoistic, exploitative, and the driving force behind the damage wrought upon this earth. First recorded when the Bible claimed that God gave Adam dominion over all the plants and animals on Earth, anthropocentrism is an underlying precept in nearly every philosophy and political theory ever written. It is a belief that humans are separate and superior to Nature. and with a view such as that, thoughts of humans living in harmony with Nature cannot even be entertained. This is why deep ecology rejects anthropocentrism in favor of a paradigm that allows humans to live as a part of Nature and not as its enemy, that of biocentrism. Biocentrism, like deep ecological consciousness' has existed since the dawn of humans, but it is only recently being rediscovered by the Western world. It suggests that all things are equal in their intrinsic worth, and that "all things in the biosphere have an equal right to live and blossom and to reach their own individual forms of unfolding and self-realization..."(Devall and Sessions, again). Simply put, biocis harmony with Nature. It accepts the humbling fact that humans are "plain citizens of the biotic community, not lord and master." and that by harming Nature we harm ourselves. Anthropocentrism violates the law that everything is interconnected, biocentrism respects it and nurtures it. The Wobblies 19th century slogan "An injury to one is an injury to all" takes on new meaning when it is applied in a biocentric context. To people unfamiliar with deep ecology, the question may be asked. "Why deep ecology rather than, say, conservationism?" The answer is simple. While the conservationist is undoubtably conith the preservation of Nature, s/he wants it preserved to satisfy human needs. Conser-

OGY, NOT DEEP SHIT!



CONNECTED TO EVERYTHING ELSE

UST GO SOMEWHERE

'S BEST

ICH THING AS A FREE LUNCH

vationism is drenched in anthropocentrism and is therefore an unacceptable ecological perspective. The goal of conservationism is to manage and control Nature as a part of the human economy, not live in harmony with it. Nature is not seen as having any intrinsic value, it is merely a commodity designed to satisfy human wants and desires. Trees become cash crops and wilderness preserves are for attracting tourists dollars: Nature is not viewed to have any value in and of itself. Some people may wonder what is wrong with viewing Nature as a commodity for human consumption, but this is merely a reflection of their anthropocentrism. Humans have a vital need for wilderness to help us mature, but more importantly wilderness has a right to live without human interference simply because it is—it has a value independent of its usefulness to humans.

However more encompassing is the deep ecological perspective than conservationism, it is not without its faults. One area in which deep ecology has come under criticism is its stand on animal rights. Devall and Sessions contend that the problems of animal exploitation are symptoms of a "more deep-seated malaise" that of anthropocentrism. Deep ecology insists on "ecological egalitarianism in principle" and claims that animal rights violates this principle. While it is acknowledged that some animal rights advocates are remarkably shortsighted and fail to see the connection between animal rights and ecological consciousness, this is gener the case. As Naess said, "There is a basic intuition in deep ecology that we have no right to destroy other living beings without sufficient reason," and this is also a basic precept of animal liberation. A biocentric view entails granting rights to all life, and while animal liberationists may be missing Earth's flora at the present time, they are a group deep ecologists should embrace for their potential in developing deep ecological consciousness, not reject for their temporary myopia.

Another criticism leveled at deep ecology is its insistence on the necessity of ritual and religion in developing ecological consciousness. Some deep ecologists such as Dolores LaChapelle claim that ritual is "the pattern that connects:" it enables us to find ourselves within Nature. Naess maintained that "...Insofar as these deep feelings are religious, deep ecology has a religious component". Critics of this view argue that while religion is an individual choice (it should be biocentric in nature, however), it is certainly not necessary in cultivating deep ecological cons. In this view, celebrating the solstices and equinoxes is as superfluous as celebrating Christian holidays. Individually they may be of great import, but ecologically they are completely disposable.

A third criticism of deep ecology is the deep ecological belief in direct action. Critics liken direct action to terrorism, but indeed, "Our major theme is that direct action is necessary to develop human ecological consciousness and maturity in its fullest sense". There are two types of direct action, inward and outward direct action involves developing a deeper maturity and losing one's anthropocentrism. Outward direct action can take the form of monkeywrenching, protest, civil disobedience. or the planting of a tree. There is no sharp break between inward an outward direct action and both are guided by one unyielding principle: Nonviolence. Direct action is the realization that we can not turn away and ignore the earth's problems, we must either do something or stand by. Everything is interconnected, by protecting the rainforest we are protecting ourselves, and so by taking direct action one expresses the utmost love for the planet and its inhabitants. With direct action, means become as important as ends. Action is the goal, and action itself must be the truth. its own defense, and its own purpose.

The deep ecological utopia is a simple one, one that is synchronized with Nature. It is characterized by vast tracts of wilderness, a decreased human population, and a frugality in material goods accompanied by a heretofore unknown increase in the quality of life. People will realize that it is not the lack of energy consumption that makes them unhappy, it is the rootedlessness and alienation of their anthropocentricism. A life of voluntary simplicity and biocentrism is infinitely more abundant and fulfilling than the consumer-oriented system that asphyxiates

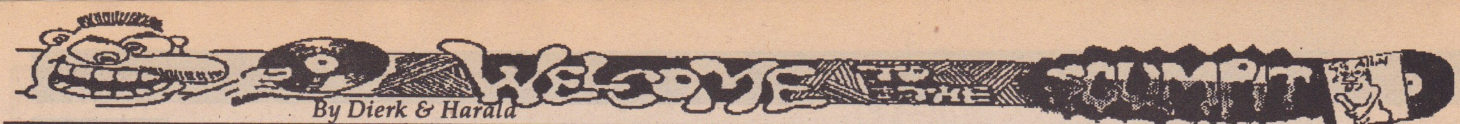
The real work is what we really do. And what our lives are. And if we can live the work we have to do, knowing that we are real, and that the world is real, then it becomes right. And that's the real work: to make the world as real as it is and to find ourselves as real as we are within it. (Gary Snyder)

Suggested Readings on Deep Ecology

Deep Ecology by Bill Devall and George Sessions, A Sand County Almanac by Aldo Leopold, Human Scale by Kirkpatrick Sale, Turtle Island by Gary Snyder, Simple In Means, Rich In Ends by Bill Devall, Voluntary Simplicity by Duane Elgin.

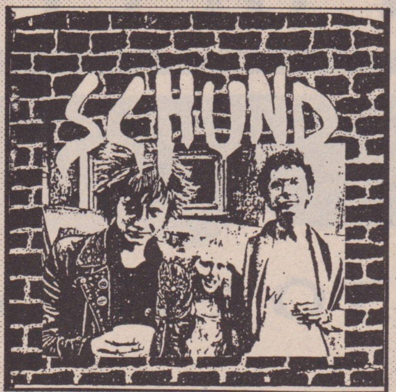
Distinguishing Between Wants and Needs

Here are four criteria of balanced, ecologically conscious consumption, as laid out by Duane Elgin in Voluntary Simplicity: 1. Does what I own or buy promote activity, self involvement, or does it induce passivity and dependence? 2. Are my consumption patterns basically satisfying or do I buy much that serves no real need? 3. How tied is my present job and lifestyle to installment payments, maintenance and repair costs, and the expectations of others? 4. Do I consider the impact of my consumption patterns on other people and on the Earth?



By Dierk & Harald

Hi folks! This time the "Scumpit" comes from a land many of you probably don't even know a band from, but yes, there is some rare vinyl in existance here, too. On the sector Punk / HC / ...not too many records have been released in Austria, therefore we're giving you a list of all Austrian (more or less) punk releases. Many had low pressing quantities, mainly because the bands were afraid to lose money if they'd press more copies. Austrian bands nearly had no international contacts at all. Nobody knew of an independent network (if at all, some Austrian punks did a few projects with people from West Germany and/or Switzerland), and therefore the bands had to concentrate on the few record buyers in their hometown—probably also a reason why so few records were released.



The first punk bands popped up in '76 / '77 (CHUZPE being the first one in Vienna), the first gigs happened in '78 and the first record was the "Wiener Blutrausch" compilation LP, recorded in '78 and released in '79. This is the biggest Austrian rarity because 3 of the bands (DRAHDIWABERL, MINI-SEX and CHUZPE) made it up to the hit parades later on and especially DRAHDIWABERL became one of the best selling bands in Austria. (Remember FALCO? This cute popstar played bass for DRAHDIWABERL on that compilation LP, and a little later he started his solo career).

In early '79, there was a record release party featuring the 5 bands on the album and the first limited edition of 200 copies got sold there. The limited edition had a white cover with a sticker on it, the other copies later had a cover drawn by Stegan Weber, the singer of DRAHDIWABERL. On this record, DRAHDIWABERL had a definite Zappa-meets-punk influence, METZLUTZKAS ERBEN played jazz-rock and the other 3 bands were definitely punk. This LP is one of the best records from this country.

Soon after, the Swiss "Off Course" label released a 12" featuring the Sick (from Switzerland) and Austria's CHAOS (from Feldkirch, Vorarlberg). It might be that this split 12" also got released as 2 separate 7"s.

CHUZPE's first 7" cannot be described as "punk" anymore, but it's still a driving record. Today it probably would be labeled as "60's punk". This 7" had 2 different covers, the one which shows the band members as animals is especially rare because there were only about 50 made.

MORDBUBEN AG.'s first 7" is more hard-hitting than their songs on the "Wiener Blutrausch" compilation LP, especially the great A-side is worth checking out. They then did an LP on WEA which already is more rock than punk but still OK compared to their later releases. The band is still around today.

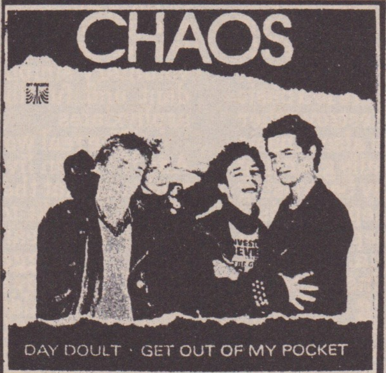
DIRT SHIT's 7" came as a small disappointment to some people who were used to their compact live sound, but even despite the thin sound (maybe because there's 13 minutes on the 7") this record is powerful and contains 2 fast punkers, one punkish Rolling Stones cover, and a reggae song. DIRT SHIT split soon afterwards, their drummer, Ronnie Urin, joined several short lived Viennese underground bands (VOGUE, UNDERGROUND CORPSES, etc.) and after the DIRT SHIT 7", also released the "Kellerrock" 7" compilation (yellow vinyl, probably about 500 copies made, mostly new wave, UNDERGROUND CORPSES do a Cure cover), the "Donaustrand" 7" compilation (blue vinyl, not too many made, similar to the "Kellerrock" 7" but more 60's influenced and better sound quality), RPB's 7" (rock with 60's punk influences, @ 500 made) and a few more records. He then started a solo-career as Ronnie Urini and is now quite big with his psychedelic rock.

POEBEL's 7" is punk rock in its original meaning. One weird story is that all 200 copies that were made were test pressings, they somehow found a way to rip the pressing plant off this way.

The BOESLINGE 7" contains a very fast punker (is this already HC?) and 2 slower ones with some rock influences that are still driving. The band split up soon afterwards.

WILLI WARMA is the first punkish band out of Linz, Upper Austria, to release a record. The A-side of the first 7" is powerppop punk, the B-side is a ska song. The second 7" is a bit more polished than the first one and both haven't been seen for years. Some guy of WILLI WARMA is now in DYNAMO URFAHR who in early '89 did a self produced live LP. DYNAMO URFAHR play in a rock-n-roll Ramones style.

SCHUND play fast punk with female vocals and the rough sound makes their 7" especially interesting and powerful (it was recorded on a tape-deck with 2 mikes in their practice room). There are 2 different covers in existance, the one with the band picture is harder to get than the one with the band logo on the front. SCHUND went more and more HC after the 7" but split up some months later.



The "Die Toedliche Dosis" compilation LP contained Austria's only all-female punk band A-GEN-53, some more punk sounding stuff and 2 innovative "industrial" bands.

The "Attack" compilation LP featured a very interesting band from Feldkirch, Vorarlberg, namely NULL KOMMA NICHTS, who on this record played at a (for that time) insane speed. There's much more punk and a little new wave on this album.

"Heimat Bist Du Grosser Soehne" featured 3 punk bands among tons of new wave bands, still it's an OK record.

KLEENEX AKTIV's 7" started the end of their punk and the beginning of their new wave era. The songs are great but the sound is very polished. In contrary, their song on the "Heimat Bist..." LP showed the band at their best. There were quite some copies of the 7" made, but the distribution by major distributor Ariola didn't work out and so only 100 to 200 copies got up for sale.

The MICKEYMAN/EXTREM split LP offered reggae and one punker on side 1 and very powerful and angry HC on the EXTREM side (Pushead went apeshit for it in his review for MRR back in '84), a definite mark within the Austrian vinyl releases thanks to Austria's first all-out HC band EXTREM. Too bad only 200 copies were made because of financial problems. A few line-up changes later, EXTREM released a 7" in '87, the first 500 on clear wax and numbered. The band wanted to do as many repressings as possible but personal problems between the members stopped the 7" at 1000 copies. The band is still around today.

Another long lasting band are the DEAD NITTELS, but in their now 8 years of existance they only released one record, a self-made 7". Their sound always was and still is influenced by early British HC.

After a long period, finally another LP of Austrian HC got released in Norway, featuring TARGET OF DEMAND and STAND TO FALL from Linz, Upper Austria. It's still available as well as TARGET OF DEMAND's album on We Bite, the first (!!!) full-length LP by an Austrian HC band...

METASYSTOX is a weird sounding band because they mix old German punk rock with very fast HC and thrash metal. (This now sounds better than they actually do...)

The latest record concerning Austrian bands to be released was the DISHARMONIC ORCHESTRA (from Klagenfurt, Carinthia) / PUNGENT STENCH split LP in June. Both play ultrafast Deathcore. There were 500 copies made on green vinyl for promotion only and 200 copies or so in red vinyl are just being sold, so act fast.

Well, that's it so far. Watch out for new limited 7"s by PUNGENT STENCH and DISHARMONIC ORCHESTRA soon as well as new LPs by STAND TO FALL and 7 SIOUX from Linz. All bands mentioned in this article are from Vienna (unless otherwise noted).

Feel free to write if you've got any questions. Also, we both are interested in trading records, so send in your wants and trade lists to:
Dierk Rossiwall, Ploesslg. 5-7, PO Box 10, 1041 Wien, Austria
Harald Rau, Medeagasse. 11/1, 1100 Wien, Austria

<u>List of Austrian punk/HC/etc. records released</u>

1979
"Wiener Blutrausch" - LP compilation (DRAHDIWABERL, MINI-SEX, MORDBUBEN AG., METZLUTZKAS ERBEN, CHUZPE), (Schnazz Rec., 750 copies)
CHAOS/THE SICK - Split 12" (Off Course Rec., Switzerland. That record contains 2 songs from each band, later featured on the "Rough Mixes" comp 10")
CHUZPE "(They Can't Beat) the Beat/I Loved the 60's" - 7" (Schnazz Rec 001, @ 200 copies)
MORDBUBEN AG. "Bleib Bloed/Komm Gib Mir Deine Hand" - 7" (Schnazz Rec., 200 copies)

1980
DIRT SHIT "Rattenloch" - 7", 4 songs (Rat Rec. 01, 200 copies)
"Kellerrock" - 7" compilation (CHUZPE, ZYTACOREAN TIRTUM GANG, THE VOGUE, UNDERGROUND CORPSES), (Razz Rec.)
"Donaustrand" - 7" compilation (WILLI WARMA, THE VOGUE, MISS MOLLY'S FAVOURITES, TOM PETTINGS HERTZATTACKEN), (Blue Wave Rec. 001)
MORDBUBEN AG. "Angst Vorm Rock-n-Roll?" - LP (WEA)

1981
POEBEL "Es Lebe Hoch Die Perversion - 7", 3 songs (Panza-Platte 01, 200 copies)
BOESLINGE "Scheiss Kibarei/Odern Aufschneidn / Blede Leut" - 7" (O. Tannenbaum Rec., 200 copies)
RPB "Sacre Coeur/Tenebrae" - 7" (RPBS, ca. 500 copies)
WILLI WARMA "Ich Sprenge Alle Ketten/Stahlstadtkinder" - 7" (Atom Rec.)

1982
SCHUND "Schund" - 7", 4 songs (500 copies)
"Die Toedliche Dosis" - LP compilation (PLASTIX, SPRAYS, COMMERCIALS, A-GEN- 53, ATHLETIKO KUNST GERASDORF, MOLTO BRUTTO), (Lustgewinn-Schallplatten 001, 1000 copies)
"Attack" - LP compilation (?X, NULL KOMMA NICHTS, POEBEL, CHAOS, EINBAHN + 4 Swiss Bands), (Teufelskraut Ltd., Switzerland)
WILLI WARMA "Dein Vater Ist Dagegen" - 7" (Sorry, no details, we don't own this 7")
"Heimat Bist Du Grosser Soehne" - LP compilation (DIE VERGIFTETEN PFEILE, SCHUND, KLEENEX AKTUV + 13 bands more), (Panza-Platte).
KLEENEX ACTIV "Weisse Rosen/Sternenklare Nacht" - 7" (Panza-Platte)

1983
MICKEYMAN "Punk Meets Reggae"/ EXTREM "Vorheilen Ist Besser Also Beugen" - split LP (Rebel Rec. 1, 200 copies)'

1984
DEAD NITTELS "Des Is Wien - And Not London, OK?" - 7", 4 songs (300 copies)

1985 + 1986
Believe it or not - nothing!!!

1987
EXTREM "Wir Sind So Frei" - 7", 4 songs (Durchbruch Rec. 01, West Germany, 1000 copies)

1988
TARGET OF DEMAND/STAND TO FALL "Sometimes It's Like..." - split LP (X-Port Plater Rec. 007, Norway)
METASYSTOX "Four Men's Hate - 12" (500 copies)

1989
DYNAMO URFAHR "Live Hits Harder Than The Rest" - LP.
TARGET OF DEMAND "Gruss" - LP (We Bite 047, West Germany)
DISHARMONIC ORCHESTRA/PUNGENT STENCH - split LP (Nuclear Blast Rec. 019)

<u>Austrian Bands on International Compilations</u>

1982 CHAOS: the complete CHAOS/The Sick 12" is featured on the "Rough Mixes" 10" (octogon shaped disc) compilation (Konnekschen Rec., West Germany)
1985 EXTREM 1 song on "Cleanse The Bacteria" - LP (Pusmort Rec. 02, USA)
1987 EXTREM + BOESLINGE: 1 song each on "1984 the Third" - double LP (New Wave Rec. 022, France)
1988 EXTREM: 1 song on "Attack Is Now Suicide" LP (Double A Rec. 015)

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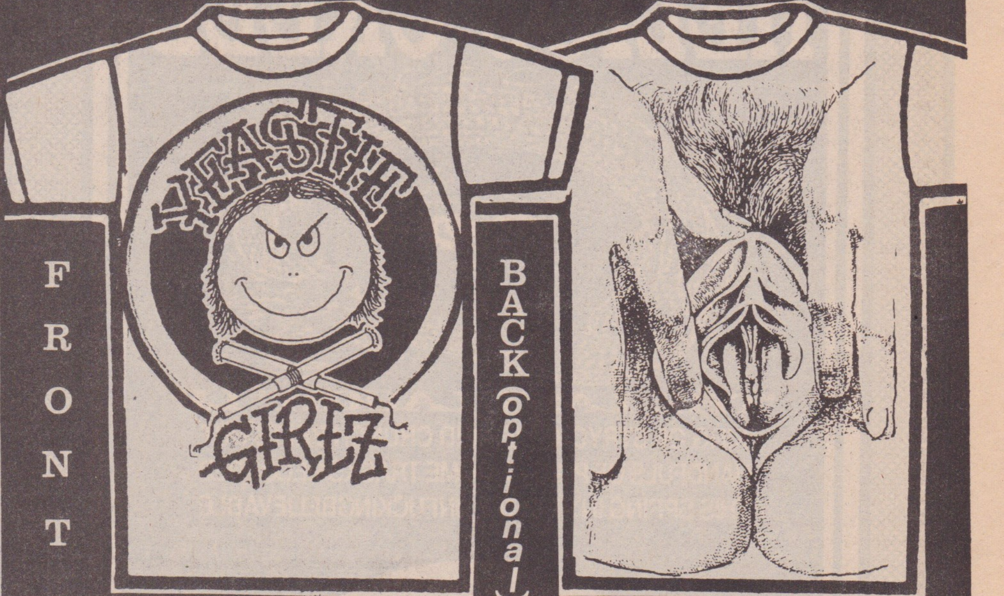

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book-your-own FUCKIN' tour

1. Name of all-ages venue/company
2. Address
3. Phone number
4. Size of venue
5. Lodging or food?
6. Payment policy

1. Table Top Entertainment
2. 221 Goodison Hall, E.M.U., Ypsilanti, MI 48197, attn. Bryan Andrews
3. 313-487-3045, Mon.- Fri. 9-5
4. Several venues- from 200- 400 people
5. Lodging-yes Food-maybe
6. Sometimes guarantee but usually a percentage of door

1. Jason McGill
2. P.O. Box 23, S. Gardiner, ME 04359
3. 207-582-2002, after 2:30 PM (eastern time)
4. Basic hall with capacity of about 200
5. No guarantee but effort will be made to find lodging
6. Percentage of door

1. Grant Feist and Deb D
2. G.F.- 2445 NW Green Circle, Corvallis, OR 97330; D. D.- KBVR FM, M.V. East, O.S.U., Corvallis, OR 97331
3. Grant- 503-753-1518 Deb- 503-737-2008 anytime, leave message
4. Hall with capicity of about 600
5. Lodging can be provided but not food
6. Whatever money is left over after expenses goes to bands

1. H.C. Kolektiv
2. Skuc, H.C. Kolektiv, Kersnikova 4, 61000 Ljubljana, Yugo or Irena Povse, Moskriceva 40A, 61000 Ljubljana, Yugoslavia
3. 38-061-454-193 (Irena) 10:00 PM-1:00 AM; 38-061-485-358 (Dave) 10:00 AM-11:00 PM
4. Halls of 200+ and 400+ people
5. Meals and Drinks provided
6. After expenses bands split $300 in German Marks

1. Elastic Crew Enterprize
2. BP 92, 75061 Paris Cedex 02, France or Auto Da Fe c/o ECE, 16ter Bd De La Republique, 92250 La Garenne-Colombes, France
3. Office- 1 47 84 84 59, mon. to fri. 10 AM to 6 PM; Home- 1 47 84 08 13, 7 to 11 PM ask for Phillippe
4. Various locations ranging form 300 to 600 people
5. Lodging and Meals can be provided
6. Guarantees are possible for example most US bands have been getting about $500

1. Rust Belt Productions
2. Joel - Brandon - Jason, PO Box 461, Grand Blanc, MI 48439
3. 313-233-4775, Machine - call any time
4. 1700 seats (but it's still all-ages punk rock independent and stuff!
5. Crash space and food available
6. All touring bands receive guarantee and % after expenses. Local bands get straight guarantee

1. Tied Down Productions
2. 1403 S. Irwin, Green Bay, WI 54301
3. 414-433-0362 anytime, but be reasonable!
4. Halls vary
5. Usually can find someplace to stay
6. Can work out!

1. Brian S. Curley
2. PO Box 1222, Santa Fe, NM 87504
3. 505-988-9523 mornings or evenings
4. 150-250 seat shows
5. No food or lodging
6. $100 and up versus % of door

1. Cram Productions
2. 306 Lakeview St. #202, Orlando, FL 32804
3. 407-422-3634
4. Club; 200-450; Theater; 1200 - 1600
5. Food, yes. Hotel, no. Sometimes I can find a place for the band to stay
6. If the band is well known and albums sell, usually will give a flat rate. If not well known, they get a % of the door

1. Les Événements Néo-Ethniques
2. PO Box 214, Sherbrooke, QC JIH 5H8, Canada
3. Max 819-569-9879 between noon and 3 AM (Eastern Standard Time)
4. 150
5. We can provide decent lodging and delicious vegetarian meals
6. Non-profit organization, so we give the most we can ($100 to $300). You're sure to have gas money anyway

1. Calm Cool Promotions
2. No Future Now/CKCU-FM, Room 517 Unicentre, Carleton University, Ottawa, Ont K15 5B6, Canada, attn Scallen
3. 613-234-4420 (anytime) 613-788-7444 (Mondays 10 - 11 pm EST)
4. 200-800+ people. various halls at Ottawa Universities + community centres
5. Meals provided, accomodation arranged
6. Guarantee and percentage. Size of guarantee depends on band

1. Four Horsemen Productions
2. Bob Cutter, 1525 Randolph, Topeka KS 66604
3. 913-232-9474 (before midnight CST)
4. 400 or more
5. Food and lodge can sometimes be arranged
6. We are flexible about paying bands, but prefer to pay percentage of the door.

1. Bloated Udder Promotions
2. Dave Wolfe, 711 Rockwood Dr, No. Augusta, SC 29841
3. 803-278-0946 (call before 4 PM)
4. 200-300 capacity halls
5. Will house bands 1 night, in our homes or motel
6. Guarantee according to what bands ask, usually between $125-$200.

1. Jordan Kratz
2. PO Box 7971, Portland, ME 04112
3. 207-874-6667
4. Hall size 150 people
5. I can put people up for the night
6. No mention of guarantee

1. Muzak
2. John
3. Woodhaven Apts. #1B, Storrs, CT 06268
4. 203-429-2692
5. Two halls: 250 cap and 600 cap.
6. Guarantees or % of door (negotiable). Up to 90% or more going to bands. Operating from Sept - Dec, and Feb - May.

1. Tuesday Group
2. 372 Turk St #227, San Francisco, CA 94107
3. 415-882-9973
4. Hall space 150-350
5. Housing not guaranteed, but will try to find band somewhere to stay
6. Payment negotiable

1. Flame In Hand Events
2. Box A.S.S., 52 Call Lane, Leeds, W Yorks LS1 6DT, UK
3. 0532-434585 (morning or evening)
4. 400 capacity
5. Meals and beer, and a roof, setee or bed if required
6. Guarantees will be discussed if reasonable

1. 924 Gilman St
2. 924 Gilman St, Berkeley, Ca
3. 415-524-8180 (Mon-Thurs 7:30-9:30 PM)
4. 300 capacity
5. No meals or lodging
6. Payment negotiable

1. Macalester College
2. Jeff Spiegel, Macalester College, 1600 Grand Ave, St Paul, MN 55105
3. no phone yet
4. From 100-1500 people, several places
5. A place to stay and free coffee
6. Either guarantee or % of door

1. 1-2-3 Arts
2. Dave, So. 123 Madison, Spokane, WA 99204
3. 509-624-ARTS
4. 300+
5. Help how we can
6. All done on percentage basis

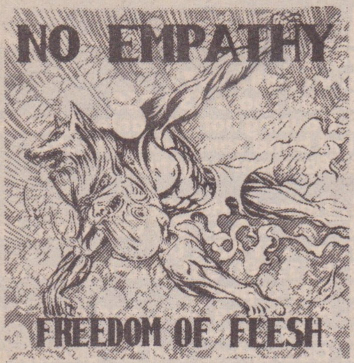
1. The New Loft
2. 112 N. Fairchild St., Madison WI 53703
3. 608-251-7175, call weekdays or leave message on answering machine.
4. Capacity 300
5. We don't provide lodging or meals, but are located right downtown so ther are lots of restaurants.
6. We normally split the door 50/50, but might be able to arrange a small guarantee. The Loft is a non-profit club for high school aged teens only, but we still have some great shows and bands! No Nazis.

1. The Closet
2. 1448 Battery Ave, Baltimore, MD 21230
3. 301-385-2153
4. 125 people
5. No info given
6. Percentage

1. Stage Dive Records
2. Dale Stewart, 1729 E Belmont Ave, Fresno, CA 93701
3. 209-445-0838 (day), 209-292-4605 (night)
4. 477 capacity, all-ages, no alcohol
5. Some lodging and food provided
6. Headliners: $200-$300, guarantee against 25-30% of door. Second bill & openers $25-$75, guarantee against 2-10% of door.

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing. A listing may be removed if enough bands write in with a complaint.

TWO NEW RELEASES FROM ROADKILL



NO EMPATHY
FREEDOM OF FLESH

Chicago's most intense band is back with a new line-up, a new sound, and a second album. Just say "No" to conformity and "Yes" to personal freedom with **FREEDOM OF FLESH**, a monument to individuality and overcoming oppression.

THE EFFIGIES
REMAINS NONVIEWABLE

The EFFIGIES have created some of the most original and exciting music of the '80s. They define the "Chicago sound" with anthemic songs, blistering guitar, a pounding beat, and intelligent lyrics. These 15 cuts from the **Body Bag 7"**, **Haunted Town** EP, **We're da Machine** EP, and **For Ever Grounded** LP created a legend.

NOTE: SCREECHING WEASEL'S EP **Punkhouse** is sold out. Please order from Blacklist.

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NO EMPATHY ***FREEDOM OF FLESH*** LP OR CASSETTE	$6.00______
THE EFFIGIES ***REMAINS NONVIEWABLE*** LP OR CASSETTE	$6.00______
TOTAL	______

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PUNKS & SKINS VOL 5

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CRUD

This zine article will show you the difficulties I have in trying to keep my zine, CRUD in circulation due to consistant pressure from the media,police & government.

Crud first raised its ugly head in Jan'87 as a guide to North Wales' host of talented punk bands. I only printed 200 copies which sold out within 2½ weeks. Spurned on by a quick response I rush-released Crud 2 increasing the print-run to 1,000 copies. The run on the present issue (no.7) is 4,000.

The idea behind Crud is not to overwhelm it with numerous band interviews,but to also attack various beaurocracies,systems etc in a humourous way.

Two weeks after issue 5 was released in July'88 I was tipped off by friend who worked for a local newspaper that the police wanted to see me about that issue's article on Successful Shoplifting. I moved address 3 days before they paid me a visit. The North Wales newspapers ran the headline; CRUD GUIDE SHOCKER, & stated that a 'concerned parent' had sent the copy to the Chief Constable of North Wales complaining about it being crammed with 4-letter words & obscenities. The police passed it on to the Crown Prosecution Services but no further action was taken.

In Crud 6 (released Dec'88) I had a mock advert titled 'Be warm,Be wise,Be an arsonist',which told people to set fire to buildings inorder to keep warm. The local press described me as a terrorist with the headline; CRUD FIRE BOMB SHOCKER, the national press branded Crud as 'sick'. And Fire Services all over the UK were 'disgusted' with the zine's irresponsibility.

To top it all for Crud 6; a local journalist & BBC TV Executive Producer threatened to sue me unless I publically apologiesed for crediting his name to a poem & also demanded that a modest sum should be paid to a charity of his choice. Not having enough money to face a libel writ, I sent an apology to the press & my band, 4Q played a charity concert to foot the bill.

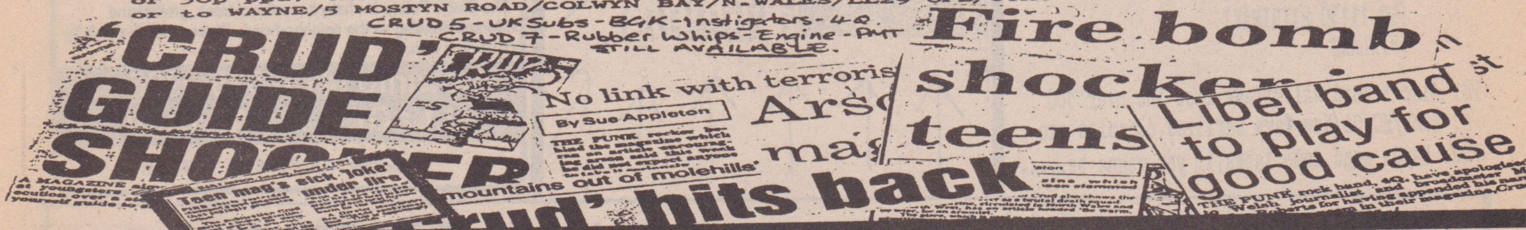
In preparing Crud 7 (released April'89) I decided not to let other people's moral opinions take control & kept the zine up to it's normal satirical piss-taking standards. And what happens? An irate parent from the South of England sends a copy to Conservative MP Geoffrey Dickens who passed it on to the Home Secretary,Douglas Hurd who ordered a Home Office investigation. How can the UK be a 'free country' when MP's can decide what people can or cannot read? In a statement to the press,Mr.Dickens said: "If it was done amongst a group of friends,I wouldn't be too bothered,but the magazine is so widely circulated that a stop has to be put to this publication". Let's see him try!

Crud 7 is also under investigation from the legal department of a national newspaper called the Daily Express,for the 'illegal' use of cartoon character Rupert Bear,to which they own the rights to.

Crud 8 will be out soonish,let's see what trouble I can get into for this one.

Anyone interested in contributing humourous articles or you want a copy (\$2.00 ppd or 50p ppd) then write to myself,Neil Crud/Hunters Inn/Parracombe/N.Devon/EX31 4PY. or to WAYNE/5 MOSTYN ROAD/COLWYN BAY/N.WALES/LL29 8PB/U.K.

CRUD 5 - UK Subs - BGK - Instigators - 4Q
CRUD 7 - Rubber Whips - Engine - PMT
STILL AVAILABLE.



Yes WELL,HELLO.......Think for yourself has been going for quite a little while now and in all honesty i can'T really be bothered spouting off a lot of crap about my views what it is etc etc,becuase it is'nt really of intrest so I8ve taken a piece from the new one called "ANGER",if you would like a copy then write to me and send $1 and i will send you one.

Paul Rutherford,.7 Russell pl,Busby,Glasgow,g76 8jn,Scotland, thank you.

ANGER

I have been sitting at the desk now for over an hour with my head buried inbetween my hands,the tears have now stopped but i can still feel the pain in my eyes every time i sniff to stop my nose running further,i think of why i am doing this sitting alone in the darkness feeling anger and sorrow at my self,thinking of the things that are never to be this happiness that i seek that i know i will never find because like everything else it has to come wfrom n yourself and when you bring yourself down then you are on ski slope to nowhere for i cannot make my self happier by convincing my self that it will get better in a few days time,but all to no real avail,how can i achieve the things i want to do when i just defeat myself from the word go and i manage to convince my self very quickly that i am a worthless human being,is this me wallowing in a pool of self pity or self denial,all my faults seem to shine through and i drum them into my mind and pity and hate myself for what i think i should be doing but i can only try to do it and sometimes it hurts so much but i can't go back to what i've left behind and when i look forward i cannot see anything for the darkness i bury my self deeper and think in the darkness all along and rise up and throw my hand toward the wall letting all my hate for myself into that inanimate object.

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WIFE'S A BITCH

"Wife's a bitch, and she's back in heat." -ROWDY RODDY PIPER

"20 warped, sicko punk tunes. Some greats being "Road Kill", "Dumpster Baby" and "Industrial Pipeline". Bring your sense of humor." -MRR

""Wife's A Bitch" has a raw punk sound with some interesting guitar licks. My favorite songs were "Air Show Disaster", "Not Normal" and "Industrial Pipeline". -INSIDE OUT

"Great tape. "Hole In My Head", "Road Kill" and "Air Show Disaster" stick out in my brain." -USELESS YOUTH

21 songs
46 minutes
Contains:
"Hole In My Head"
"Pit Bull Attack"
"Industrial Pipeline"
"Dumpster Baby"
"Air Show Disaster"
"Road Kill"
"Not Normal"

THE DIVO/RCED

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"Spam, perhaps the world's finest..." -SPIN

"What is SPAM?" -ARSENIO HALL

SPAM! is "Fun" -MRR

25 songs 43 minutes
Contains:
"A Bullet For The President"
"Marry Me, Traci Lords"
"Terminal Metro"
"Big Yacht"
"Die!"
"A Love Song"
"Sign From God"
"Living On The Edge"

Both on Maxell tape. Both with lyrics.

$5 each ppd. ($6 overseas)

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924
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Fri 9/15 Scab Cadillac • Sam I Am
Stikky • Wig Törtürë • Wild Stares 8pm
Sat 9/16 Blind Illusion • Slambodians
Pillage Sunday • VOMITORIUM 8pm
Sun 9/17 All Mighty Senators • Squelch
AMADAFAIR • The Fluid • Squelch 6pm
Sat 9/23 Melvins • Capitol Punishment
Neurosis • 647-F • Bhang Revival 8pm
Fri 9/29 Sweet Bäby • Chemical People
Vägrants E.C. • Thumper 8pm
Sat 9/30 Battle of the Rad PÜnkZINes!!!
A three-way battle to the death betwixt:
ZIPPO-WORDBURGER-WAJLEMAC 8pm
Fri 10/6 Benefit For Children's center:
w/ Downfall (ex Op Ivy) Yeastie Girls • Sinister Sisters of Satan
Sat 10/7 NY Citizens • Skeletones
Fri 10/13 Mecca Normal • TBA
Sat 10/14 Detonators • TBA
Fri 10/20 Killer Bee's
Sat 10/21 BAD RELIGION • NO FX
Downfall • PTL
Sat 10/28 Last Show - Christ On Parade - Last Show
Neurosis • Steel Pole Bathtub • Econochrist

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aLLaGES No Alcohol

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TIME FOR REALITY

RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (CD) Chris Dodge (RG) Rob Glaser (WG) Walter Glaser (LH) Lance Hahn (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (JT) Jason Traeger (TY) Tim Yohannan

A.G.'s - "Because A Mind Is A Terrible Thing To Waste" EP

Their 3rd EP in 2 years, the second for Mystic. This New Hampshire band has the SoCal sound down cold, though here a CIRCLE JERKS influence predominates over their previous SAMOANS fixation. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

ASTRONAUTS - "Restricted Hours" cassette

Some older deleted stuff from around '79-'80. Really interesting narrative lyric style. Intelligently political without being overbearing and dull. The music is rawer than their later stuff. A lot like POISON GIRLS or John Foxx period ULTRAVOX. Good in a nostalgic way. (LH)
(Acid Stings, PO Box 22, Hitchin, Herts, SG4 OHA ENGLAND)

A.R.D. - "Kausas Para Alurme" LP

Weird. On the slower tunes, this band (ex-members of (STHULZAPEHEN VON "N") sound ok but the drummer lags a bit, but on the faster songs he's out front and tight. Oh well, decent but generic HC. (TY)
(Devil Discos, BRAZIL)

B.S.B.-H. - "Orfãos Da Nacão" LP

Pretty solid and catchy melodic HC. Their front cover posing shows 'em looking like suicidals with DRI/metal influences, but the music itself is straight forward, well-produced, and tight as hell -- good stuff. (TY)
(Devil Discos, BRAZIL)

BACKBONE - cassette

Angry motherfucking HC; pissed off, fed up, disillusioned, fucking angry!! Reminds me a bit of BREAKDOWN with surging mosh beats and raw vocals, although with better production, this would be much more ravaging. Watch for these fellows. (WG)
(Aaron Bedard, 5 Hale St., Worcester, MA 01604)

BAZOOKA JOE - "Send In The Klowns" EP

Good messages here on their 2nd EP. While the music is not groundbreaking, it's thoroughly enjoyable and lively HC. Six songs, all kick. (TY)
(Headcleaner Records, PO Box 8141, Myrtle Beach, SC 29578)

BHANG REVIVAL - "Never Look Back" EP

Rockin' pop-punk with snarled female vocals appears on on two of the tracks here, along with one average instrumental. Solid mid-tempo stuff, but unexceptional. (SS)
(3422 N. Lincoln Ave., Chicago, IL 60657)

JELLO BIAFRA - "High Priest of Harmful Matter/ Tales from the Trial" double LP

Jello returns with yet another two LP's worth of spoken word. The first two sides of which serve as a crash-course on the history of censorship (especially on music), which, when in conjuction to the PMRC, he deems comparable to McCarthyism. The 3rd & 4th sides deal with the course of his trial. The majority of what you'll hear on this most likely will be nothing new to you, but is well worth a listen anyways, as Biafra's cynical and sarcastic speaking style is quite humorous. This 2LP also proves to be a document of music history, published on vinyl rather than book form. (DM)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

BLOODSHACK - "Have You Seen Me?" cassette

Known predominately for his series of Dagger Compilation tapes, this in an entire tape of Tim Hinley's own band, BLOODSHACK. They are about as progressive and entertaining as one guitar and a programmed drum machine can expect to get, and sound not unlike the music for a bad homemade horror film. Hauntingly boring. (DM)
(Dagger Fanzine c/o Tim Hinely, PO Box 460, Somers Pt., NJ 08244)

BLIND JUSTICE - cassette

A metal/HC act with good lyrics concerning war, corruption, conformity, etc. More metal than HC musically, but not too original. OK. (WG)
(PO Box 119002, Suite #222, San Diego, CA 92111)

BIG NURSE - cassette

Slow to mid-tempo steamrolling punk with some snazzy guitar bits; a couple of the downbeat tunes drag a bit, but this tape has its moments. (WG)
(PO Box 1555, Asbury Park, NJ 07712)

BOLD - EP

Some surprising rock and metal flourishes accompany this HC release. They don't come across as cliché though, and do take some chances in alienating those who want the completely predictable. (TY)
(Revelation, PO Box 1454, New Haven, CT 06506)

BORN AGAINST - cassette

Sounds like good powerful HC with metallic tinges, but the muddy production squelches most of the power. Awesome lyrics, though, trashing rapists, oppression, the American dream, and more. With better production, this would be vicious. (WG)
(PO Box 1145, Cooper Station, New York, NY 10276)

BROTHERHOOD OF HATE - "Live at Anthrax" cassette

This is punk, fucking negative as hell. They got a big metalish moshing sound with shouted vocals and a double bass drum to boot. If the posi-core scene is not your cup o' tea, check out this hateful band. (CS)
(Greenhell Cassettes, PO Box 6687, Albany, NY 12206)

CAPITOL PUNISHMENT - "Superglutton" EP

Although I think this doesn't match the greatness of some of their earlier vinyl, this one has some shining moments. Their trademark churning HC sound is still here, but the standouts are the slower numbers, "Big Deal" and "Two Hands". Also includes a strange backwards instrumental with samples from TV shows. Pretty Good. (WG)
(Duck Butter, 3810 E. International, Clovis, CA 93612)

CAUSTIC - "Grind" cassette

An early punk-thrash (before metal) feel here. Lyrics show thought and feeling, and the band even manages to do some MINOR THREAT and POLICE covers. (DM)
(P.J.D. P.O. Box 1472, Pac. Pal., CA 90272)

CELIBATE COMMANDOS -"Food For Thought" cassette

While the music here (mediocrely-produced punk) doesn't blow me away, the lyrics are certainly credible, assaulting sexism, corporate poop, oppression, etc. Fair. Neat lyric book, though. (WG)
(Al Burian, 1303 Wildwood Dr., Chapel Hill, NC 27514)

CHELSEA -"Unreleased Stuff" LP

Some classic '77 UK punk here, though the title is misleading. A lot of this has indeed been released before on singles, though perhaps they're slightly different versions. Still, great rockin' tunes here. (TY)
(Clay Records, UK)

CITIZENS ARREST - cassette

Classic hardcore/thrash without being either metal or too repetitious. They could be compared to a mishmash of MDC, RAW POWER, and 7 SECONDS during their heydays. Good music at a damn good price. (DM)
(Joe Martin, 202-08-48 Ave, Bayside, NY 11364)

NEW ROSE - cassette

Great old-style mid-tempo pop-punk with snappy energy and memorable tunes. Don't know what the words are about, but the music kills. Get this. (WG)
(163 Logan Ave., S.I., NY 10301)

RECORD TAPE REVIEWS

COCKS IN STAINED SATIN - "Tune In Turn On Drop Out" LP

Masters of pop punk, this LP shows what surf/bubble gum/glam would be like if interpreted by the DICKIES and RAMONES. Very simple and catchy, and it rocks. (TY)
(1st Records, W. GERMANY)

COFFIN BREAK - "Psychosis" LP

Although this looks like a thrash record, it really is a combination of a lot of styles and speeds. These guys can rock right along with most of their Seattle "piers" but on the whole they lean to a more punk/HC sound than most. Good lyrics, too. Look for an interview with them in an upcoming MRR. (ML)
(C/Z Records, 1407 E. Madison, Seattly, WA. 98122)

CORRUPTED MORALS - "Think About It" EP

Recorded three years ago, this EP is a wonderful prelude to their soon-to-be released current line-up LP. A six-song gem of Calif HC from the sessions that their "Turn It Around" cut emerged from. David Hayes' debut project in his almost post-Lookout incarnation. (TY)
(David Hayes, PO Box 14292, San Francisco, CA 94114)

CURIOUS GEORGE - "Children of a Common Mother" LP

Along with their Canadian brethren, S.N.F.U. and HYPE, CURIOUS GEORGE have a tight, full sound. They've got domineering twin guitars, fun poppy vocals, and songs that poke fun at serious topics by bringing them to ridiculous extremes. Overall, good rockin' tunes gauranteed to put a smile on your face. (DM)
(Nemesis Records)

D.B.F. - "Not Bound To Rules" LP

Really light and powerful speedcore. Echoey vocals and choruses add to the effect. While it is speed oriented, this album pulls it off without mental cliches, a welcome touch. (TY)
(Hardy Pelka, Buntentorsteinweg 120, 2800 Bremen, W. GERMANY)

DAS DAMEN - "Sad Mile/Making Time"

At last something by these guys I can handle. The A side is a somewhat romantic pop song but there's a bit of grit towards the end, while the flip is a credible cover of CREATION's "Making Time". (TY)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

DEAD SILENCE - "Hope" EP

These last two 7"s have really found a place for DEAD SILENCE in my personal list of bands I find all time inspirational. When you look under the ugly outer shell of what US punk rock has to offer, there is an honest community of caring bands that not only have intelligent and unique lyrics and ideas, but put the words into action and really create. DEAD SILENCE are certainly an active part of that community and the music here really rocks as well. Informative as always and fine packaging compliment the clever lyrics (not the other way around). A great remake of "Sally". Inspirational. Truly inspirational. (LH)
(PO Box 7206 Boulder, CO 80306)

DEGENERATE YOUTH - "World Gone Mad" cassette

Some chugga-chugga HC punk here, with plenty of thrashy hooks. Six songs all of good production. Lyrics deal with modern society, drug abuse, personal ideals, etc. Check 'em out. (RG)
(Steve Baldwin c/o Degenerate Youth, 39 39th St, Tor, Ont M8W 3M4, CANADA)

DISTANT SILENCE - cassette

While DISTANT SILENCE are an incredible band to witness live, the sound quality of this tape really doesn't give them the credit they deserve. Because of the low and hissing mix, most of the band's power, which is comparable, though not necessarily similar to that of NEUROSIS (slow, dirgy, haunting), is lost. Keep an eye on them nonetheless. (DM)
(4390 N. 9th Ave., Pesacola, FL 32501)

DEVIL DOGS - LP

Garage punk that harkens back to the REAL KIDS, SAINTS, DOLLS, etc. Good rockin' R'n'B-based rock 'n' roll. (TY)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

DIET CHRIST - "Band In The Bible Belt" EP

Above average HC that's got a manic feel to it. Speedy but clean with those extra flourishes that make it memorable. A band to watch, out of Illinois. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

DISTURBED ADOLESCENCE - "Buried Dreams" cassette

These guys play straight forward fast hardcore, but not thrash, that rocks pretty strong. The guitar is maybe too fuzzed out, but that's a minor complaint, as the songs are catchy and powerful, especially "Frustrated", the first song. (CS)
(Disturbed Adolescence, 54 D St NE, Ephrata, WA 98823)

DOCTOR AND THE CRIPPENS - "Live" EP

Side one: It's like having a garden weasel shoved up your ass with the force of a locomotive. Side two: It's like having a garden weasel shoved up your ass with the force of a big truck. (JT)
(First Strike, 39-41 Hallgate Wigan, WN1 1LR, UK)

DOUGHBOYS - "Home Again" LP

I was really afraid to hear this, fearing their pop side might have gotten the upper hand by now, so you can imagine my relief to hear such catchy songs set to really powerfully produced music - lots of guitar and umph here. Good record from these Canadians! (TY)
(Restless Records)

EAR DAMAGE - "The Hangover of Loneliness" LP

Not as brutal as the name may imply, but nonetheless a very happening outfit. Cleanly produced fast hardcore with slower breaks. Sorry I can't come up with a more distinct description, but that's what it is. Good, albeit a tad lengthy, hardcore with punch. (CD)
(Punk Etc., Motte Straat, 12, 1870 Wolverton, BELGIUM)

EARTH ARMY -"Expirement" EP

Expirement is the word. A loose and noisy collection of "diverse" songs. Everything from hardcore to quasi-industrial to art-damaged jazz (well, sorta). But is it good? Hmmm... (LH)
(Earth Music, 17630 Wayforest #415, Houston, TX 77060)

EASTERN STAR - cassette

Six songs on this little gem. Imagine HENDRIX crossed with ZAPPA and STEEL POLE BATHTUB. Puzzled? Good! Now think about it and write. . . (RG)
(Eastern Star, 3218 6th Ave, Tacoma, WA 98406)

EDGEWISE - cassette

Though they don't consider themselves a "straight -edge" band, they will probably apeal to those who like SE bands. As in addition to sounding not unlike NO FOR AN ANSWER they lyrically address problems common to the genre such as unity, friendship and the scene. (DM)
(1240 Box Elder Dr., West Chester, PA 19380)

ENDPOINT - "If The Spirits Are Willing" cassette

Quality HC, with both metallic and melodic influences, adding up to a powerful and cohesive sound. Lyrics are mostly personal, but include an anti-drug message. As I said before, quality stuff. Good. (WG)
(Slamdek/Scramdown, Box 43551, Louisville, KY 40243)

ENTROPIA:28MK - "Kolmen Piisin" EP

Oddly, the three slow- to mid-speed punkers on this disc seem to fade out just as something interesting promises to happen, at junctures where most bands would insert a chorus or lead break. Not quite there; good guitar work, though. (SS)
(Kokela, Orinementie 5, 42700 Keurun 1, FINLAND)

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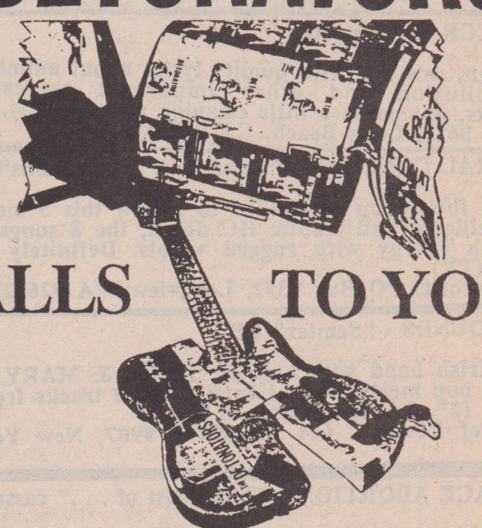

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RECORD TAPE REVIEWS

F - "Mess It Up" EP

These Florida vets return with a good sounding pop punk release. Recorded God-knows-when, the majority of the tunes are fun, though there is one folk tune and another (a cover of "White Christmas") degenerates in a rock finale. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

FACE OF DECLINE - "Is It Gone Yet?" cassette

Melodic punk of all speeds with respectable lyrics about vivisection, freedom, change, etc. I liked the words a bit more than the music, but this is still worth an ear. (WG)
(Bill Erickson, 909 N. Cliff Ave., Sioux Falls, SD, 57103)

FAMILY COUNSELING - cassette

Crunchy, bassy, mid-tempo hardcore with positive lyrics. Kind of a blend of that mid-western sound meets NYHC, with some funky bass lines and metallic guitar thrown in as well. (DM)
(Bill Thompson, 433 Ranch Road, Wheaton, IL 60187)

FISHWIFE - "Lou Goes..." cassette

Hmm...an interesting sound here; slow to mid-tempo punk with unique twists and turns that make your ears stand at attention. Pretty good. (WG)
(Kickenlard, PO Box 99916, San Diego, CA 92109)

FLEA CIRCUS -"Slingshot" cassette

These fellows have a sound not unlike the INSTIGATORS: upbeat, rockin' punk with memorable tunes. Fun and kickass. (TY)
(PO Box 366, Elmhurst, IL 60126-0366)

FULLY UNNECESSARY NOISE/WHEEZING MANIAC split EP

The epitome of "raw". The fairly lousy sound quality of this platter actually makes this more enjoyable. F.U.N. plays some really good grungey neo-'70s metalcore speedrock thrash, while WHEEZING MANIAC do some sedate damage. "Pine Valley Bridge" sounds like early TAR BABIES. A heck of a good record but a record collector's nightmare -- only 200 copies! (CD)
(Dump Gun Supplies, 6017 Charing St., San Diego, CA 92117)

GARBLECRAT - cassette

Rough, raw HC with quality lyrics about animal abuse, war, pollution and other important topics. Good sentiments, but needs a little cleaning up musically. (WG)
(PO Box 8620, Long Beach, CA 90808)

GENERAL CONCERN - "Satan Is A Smartypants" EP

We fucked up and failed to review this 3 months ago. An intelligent and frantic HC debut, the 8 songs here are non-stop energy with ragged vocals. Definitely from the heart. (TY)
(Jeff Records PO Box 2352, Longview WA 92632)

GOREHOUNDS - "Semtex" LP

An Irish band with a slight JESUS & MARY CHAIN sound of pop meets noise. Contains the 3 tracks from their previous 12". Pretty rockin'. (TY)
(Big Chief Records, 611 Broadway #907, New York, NY 10012)

GRIMACE ABORTION - "The Beast of . . ." cassette

Good straightforward HC with quality lyrics covering drug/alcohol abuse, machismo, authority, and more. Sounds good; keep it up. (WG)
(Sean Russell, 2024 E. Evans, Pueblo, CO. 81004)

HALF JAPANESE - "The Band That Would Be King" LP

Twisted music and lyrics, the VELVET UNDERGROUND meets BEEFHEART meets TELEVISION. Garage/noise/folk. (TY)
(50 Skadillion Watts Records, 5721 SE Laguna, Stuart, FL 34997)

HEAD OF DAVID - "White Elephant" LP

Taken from two Peel Sessions done in 1986/1987, this just may be HOD's most powerful vinyl to date. Whereas the production on their other records gave them a droning feel, this one pushes everything to ten and slams it in your face. Contains five tunes from their "Dustbowl" LP and two unreleased tracks; this may only be available by mailorder so fans shouldn't procrastinate. Rocks like a motherfucker. (WG)
(Blast First, 429 Harrow Rd, London W10 4RE, ENGLAND)

HEIBEL - "Drop-Out Melodies From the Boulevard of Broken Strings" LP

After a line-up change and a year and a half gap (or something like that) since their last LP, they're finally back and they're still smokin'. A hot follow-up that'll have your feet tapping along. There's enough variety to keep your attention all the way through. Covers the usual spectrum (thrash to slower melodic tunes) with plenty of energy and "umph"! (CD)
(Hageland Records, Diestsestraat 21-3220, Harschot, BELGIUM)

INFESTED - "Infestation Of The Population" cassette

Speedmetal noise but when all the instruments kick in you can't really tell. Titles include "Cryptic Insanity", "Mental Mother" and the hit "Global Thermonuclear Warfare Infi-Death". Disposable. (WG)
(Ron Schodroski, 4809 Arevalo Dr., St Louis, MO 63128)

INSIDE OUT - "Above All" EP

Chunky NY hardcore, well-produced and heavy. Three songs in all. The two songs on the flip are better than the title track. Not all that distinct from other releases out of this area, but that isn't necessarily bad. Get one of these slabs if you can cuz there were only 700 made. (CD)
(Noiseville, PO Box 124, Yonkers, NY 10710)

INTENT TO INJURE - cassette

While not being the most original music I've heard these guys play competent, strong hardcore. They claim to be influenced by early 80's hardcore and it shows, especially the vocals, as the singer sounds like he's straight off the NEGATIVE APPROACH 7". Good stuff. (CS)
(Josh G., 15 Evergreen St., N. Dartmouth, MA 02747)

JESUS BURNING LIQUOR - "Steifen" LP

A variety of styles, many sounding like a too pop CRUCIFUCKS, others somewhat FALL-like, others a bit punkier. (TY)
(Drome, Steindamm 28, 2000 Hamburg 1, W. GERMANY)

JOHNNY CUBA & THE EDGE - LP

JOHNNY CUBA and his cohorts play mildly rebellious pop-punk that's alternately catchy and innocuous. While I can't recommend this, I'm certain that more of a guitar punch would have made it a contender. 18 songs. (SS)
(Smear Records, 5862 Windermere Lane, Fairfield OH 45014)

JUGHEADS REVENGE -cassette

This tape proved to be quite interesting, as their songs tended to alternate from all-out-moshing-metal HC with leads-a-plentiful to great sounding tunes that reminded me of the CIRCLE JERKS' "Group Sex" LP. Lyrically they sing about their dislike of cops, gangs, Nazi's, and bouncers while at the same time holding a real "stage-dive", "fuck shit up" metality. Hhhm. (DM)
(1414 N. Fuller Ave., Hollywood, CA 90046)

KOINONIKA APOVLITA/EITILOP POTS - split EP

One Greek band (K.A.) and Dutch bands (E.P.) share this platter. K.A. have a thrashy UK early peace-punk sound with lots of changes within songs, but still powerful. E.P. are more punk than HC though still hard-driving and eclectic. Good project. (TY)
(Wipe Out Records, Arcadiou 6, 18534 Piraeus, GREECE)

RECORD TAPE REVIEWS

KING SNAKE ROOST - "Things That Play Themselves" LP "From Barbarism to Christian Manhood" LP

Amphetamine Reptile has seen fit to release two LPs by this Aussie group at once, and it's the right label for the band. A BUTTHOLES meets BIRTHDAY PARTY sound emerges, with the latter release being the more aggresive. (TY)
(2541 Nicollet Ave. S., Minneapolis, MN 55404)

LACERATED SILLY - "Jim" cassette

Good catchy upbeat memorable melodic punk tunage here with odd song titles, including the song title of the month: "Crazy, Nutty, Kooky Old Men!" Good poo; I dig it! (WG)
(Matt W., 161 Hogan Ave, Vallego, CA 94569)

LIBIDO BOYZ - "It's All So Obvious" EP

Back again with a sound that reminds me of 7 SECONDS 2 - 3 years ago, or along the lines of melodic DC bands. Should be pretty popular. (TY)
(1625 Commerce Dr #1, N. Mankato, MN 65001)

LIBIDO BOYZ - "Hiding Away" LP

They sure seem to be putting out a lot of vinyl, and if it remains at this quality I'm not complaining. Another powerful exercise in tuneful hardcore and punk. Musically, this is probably their strongest release as far as musicianship, song range and sound quality, which is really saying a lot. Strong personal and social messages as well. Recorded at Amity Studios (part of the DISSENT Empire). Fuckin' great. (LH)
(First Strike Records, 39-41 Hallgate-Wigan, Lancashire WN1 1LR, ENGLAND)

LOST - "99%" EP

Somewhat DC-ish mid-tempo HC. A 4-song release that utilizes lyrics and an eclectic but driving musical approach. Check it out. (TY)
(777 Nagle Rd, Erie, PA 16511)

LOST CAUSE - "Chicks Go Wild" 12"

Rap, metal, punk, HC, all thrown together. Party dudes, and these guys seem to have little else on their minds. (TY)
(Walkthrufyre, PO Box 31292, Chicago, IL 60631)

LUNATICS - "Sweet Secret Dreams" 12"

A fast punk beat keeps these 4 tracks going, along with a power guitar, but there's such a variety of influences and structural changes within songs that it's hard to get in the groove. Still, it's powerful and energetic, not to mention tight. (TY)
(Bizzar Division, Fuldastr 42, 1000 Berlin HY, W. GERMANY)

MANNEQUIN HAND - cassette

Formerly the SPASTIC RATS, this contains four energetic upbeat pop punk tunes. Lyrics dwell in the personal category. Reminds me vaguely of early HUSKER DU. Quality and catchy. (WG)
(Mannequin Hand, 357 Geneva Rd., Glen Ellyn, IL 60137)

MCKNICKNIX - "Who the Hell Are the Fatheads Anyway?" cassette

Catchy punk tunes with real simple but infectious song structure. Sometimes I hear the old Huntington Beach sound. Other times it's the melodic London in '77 style. Actually, in some ways reminds me of CHRIST ON A CRUTCH. Good SLF cover! (LH)
(Big Dweeb Records, 22 Burnham St., Enfield, CT 06082)

MELVINS - 8" flexi

With this release, the MELVINS appear to be speeding up a bit. Fans of the band need not worry however, as the band is still playing at a snail's pace. This is a must for anyone that ever wondered what a BLACK SABBATH record might sound like on 16. (DM)
(Slap a Ham Records, PO Box 843, San Francisco, CA 94101)

MELVINS - "Oven" EP

The pounding steamroller is back in gear crushing out three brand-spanking-new tunes. Incredible! Everyone is so up-in-arms about the "wonderful" Sub-Pop sound. Well, shove that garbage aside; the MELVINS originated that "sound", and everything else is just a pathetic copy or just plain bad rock. This band is back in full force. This 7" is a teaser to what awaits on their next LP. Yipes! Comes on pink vinyl, too. (CD)
(Leopard Gecko, PO Box 45486, Tacoma, WA 98445)

MENACE - cassette

Six metallic thrash tunes on this new demo, mid-tempo moshing with fast breaks. Reminds me of DRI, ST, ACCUSED, to name a few. Good first effort! (RG)
(Menace c/o Roy Buni, 3541 Faraday Lane, Virginia Beach, VA 23452)

THEE MIGHTY CEASARS - "John Lennon's Corpse Revisited" LP

Billy Childish (MILKSHAKES fame) and friends are one of the few UK groups that have any concept of "garage" sounds. They take that early KINKS trash sound into the late '80s, bringing none of today's "production" with it. Basic and fun. (TY)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

THE MIGRAINS - "B Negative" cassette

Standard mid-tempo punk with more than competent musicianship. Tunes are slightly catchy but overall, this doesn't bowl me over. (WG)
(61 Eutaw St. #209, East Boston, MA 02128)

MILITANT MOTHERS -"The Acid of Life" LP

Don't let the cover scare you. It's really not too bad. A lot like later period BAD BRAINS (esp. the vocals) with enough funky riffs to keep it interesting. The biggest drawbacks are the wanking guitars and lyrics that should be classified under "very negative". Not bad. Not great. (LH)
(Spirit Family, Lilienstr. 16, 3000 Hannover 1, W. GERMANY)

MISERY - "Blindead" EP

More crunching punk and hardcore in this appropriate follow up to "Born, Fed...Slaughtered". The sentiments here continue in the anti-authoritarian mode, speaking out against power and greed. The music (and at times graphics) are a cross between ICONS OF FILTH and, say...AMEBIX. Really good. (LH)
(Todd 2443 Pillsbury #4, MPLS, MN 55404)

NIGHTS AND DAYS - "These Days/Lookin'"

Their second 7", and back with a sound that owes more to '60s NW garage like SONICS, etc. than to the more modern NW grunge bands. (TY)
(Regal Select, PO Box 986, Issaquah, WA 98027)

NO FX- "S & M Airlines" LP

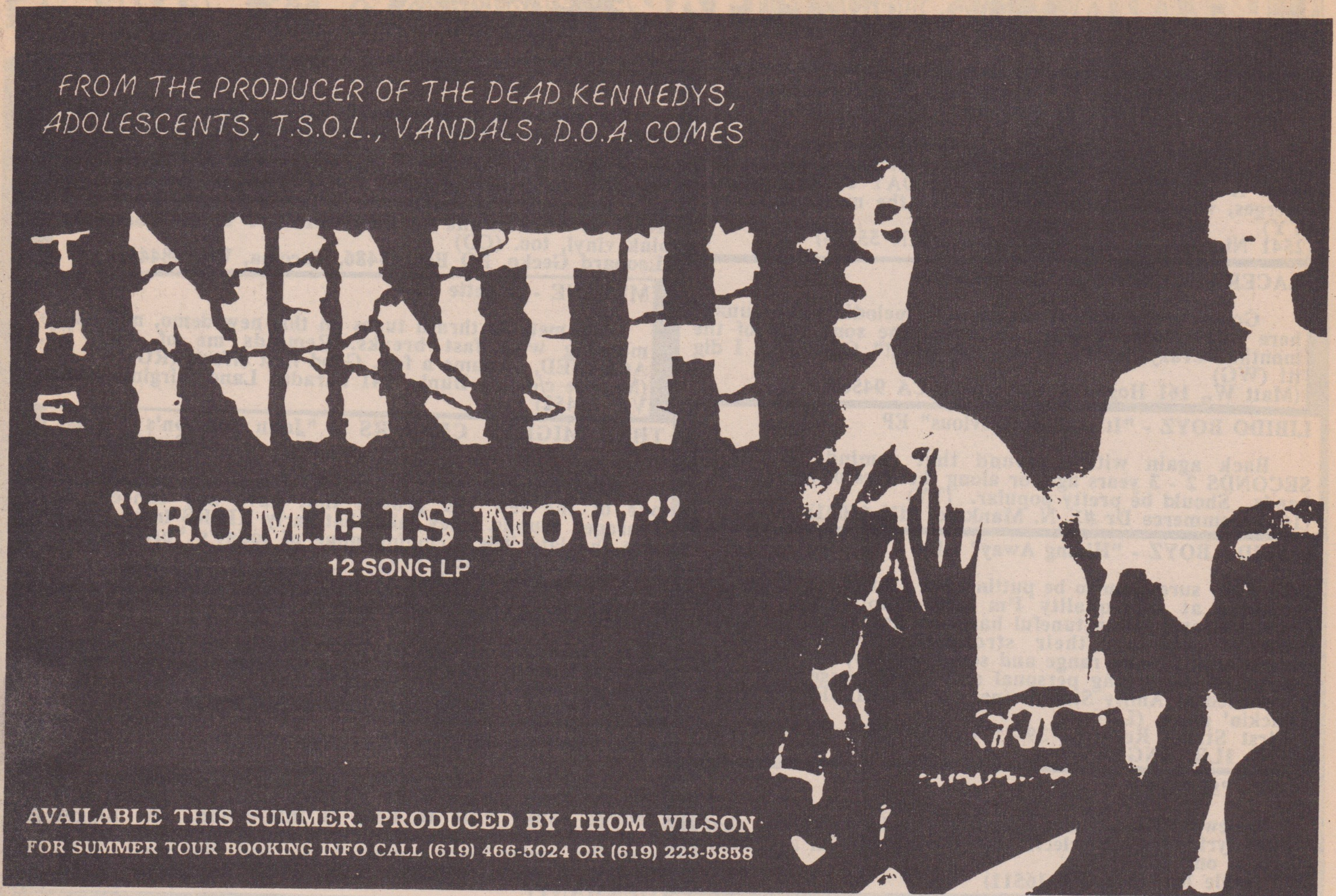
A slight musical shift away from their RKL-ish heavy sound towards a BAD RELIGION heavy sound, and that sounds fine to me. Really powerful, melodic HC with the usual blend of retarded-meets-punk truisms -- meaning there's both intentionally bad humor and on-the-mark insights beneath the fooling around. Really good. (TY)
(Epitaph, 6201 Sunset Blvd #111, Hollywood, CA 90028)

NORMAN BATES AND THE SHOWER HEADS - cassette

The band's label was nice enough to tell me what these guys would sound like before I even listened to them... "It's two guitars, bass and drums, not hairspray, not satan from hell, not another insect story, RAMONES/ MOTORHEAD style hardcore." Thank you, you're right. (DM)
(PO Box 402, Glen Oaks, N.Y. 11004)

NUCLEAR PLAYGROUND - cassette

By-the-numbers punk that has a raw garagey appeal. Lyrics range from hate and abuse to how they don't like their neighbors. Although the recording ain't too amazing, there's a couple good tunes to be found. (WG)
(1424 Richmond NE, Albuquerque, NM 87106)



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MEN & VOLTS..."STAY IN TOUCH" shimmy-026...LP, CASSETTE & CD

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RECORD TAPE REVIEWS

NUCLEAR ROACH - "Wretched Existence" cassette

Blistering, stop-start, metal-thrash with plenty of double bass. Lyrically they touch on anti-religious and anti-nuclear power themes as well as adressing the hazards of pointing toy guns out of car windows. (DM)
(Roach Empire, P.O. Box 222393, Carmel, CA 93922)

O.M.I.M.B. - cassette

See SMART BOYS for review of sound and packaging. While not musically untalented, pretty monotenous mid-tempo punk. I don't know about the lyrics but with titles like "Butt Pirates" and "Corn Shit" I don't know if I have to. Oh God, I've gotta turn this off... (LH)
(Erosion Records, 2134 S 12, Manitowoc, WI 54220)

PAJAMA SLAVE DANCERS - "Heavy Pettin' Zoo" LP

Their second LP in as many years, this is an eclectic record. Ranges from punk to thrash to funk to spaghetti western to rockpunk. Very professional and tight, yet still fun and rocking. Out of Massachusetts. (TY)
(Restless Records)

PARKINSON SQUARE - "Square Up" LP

With bands like this, France could very well be the next center of attention in the punk world. Mixing tuneful punk with tuneful (oddly enough) thrash, this band goes through the motions with great energy. This is tight, lively hardcore. Not unlike LES THUGS' better moments and that's certainly a compliment. I think they even say "babe" in a song. (LH)
(Gougnaf Mouvement, 36 rue Bordeau, 69001 Lyon, FRANCE)

PATRENI/ATTA - split EP

Weird. Fuckin' weird, I tell ya. ATTA... well... is this really a band? Sounds like someone pulled various livestock thru a garbage disposal in an airport. What the hell is goin' on? The other side has 15 butt-blistering thrash/noise bits by PATARENI. Comes on yellow vinyl with lotsa inserts. Pretty damn interesting. (CD)
(TNT Records, M. Weigand, Dresdenerstr. 30, 5400 Koblenz, W GERMANY)

POBEL MOBEL - "Let Sleeping Dogs Lie" 12"

On the 5-1/2 tracks here, POBEL MOBEL perform their brand of mid-tempo melodic punk replete with catchy choruses -- quite the paradigm of Swedish punk. Respectable, though maybe the hooks come too easily here. (SS)
(Rektangelvagen 140, 552 75 Jonkoping, SWEDEN)

POISON IDEA - "Darby Crash Rides Again" EP

I was lucky enough to get a copy of this, and it is great. Eleven closet demo songs from 1982, some unreleased classics, loud, abrasive, pissed off HC. Great production, package, vinyl and very limited of course. Find one! (RG)
(American Leather Records)

POISON IDEA -"Plastic Bomb/We Got The Beat" cassette

"Plastic Bomb" is yet another POISON IDEA metal/HC steamroller, while the other tune is fun raunchy cover of the GO-GOs tune. Seems a tad more melodic than their other recent releases. (WG)
(PO Box 86333, Portland, OR 97286)

PORCELAIN BOYS - "Fetish For Female" cassette

Upbeat pop punk with lyrics about girls. Would be better with improved vocals, but still enjoyable. File next to your DESCENDENTS and SWEET BABY records. (WG)
(1 Eldorado Dr., Dellwood, MD 55110)

PRESIDENT FETCH - "The Eternal Need Of. . ." LP

This great foursome from Denmark has whipped up a winner. Very catchy music. They go from a slower, snapping punk sound to faster-than-baloney thrash when you least expect it. Very interesting lyrics covering a range of personal as well as universal themes. Beefier production would have been nice but I won't complain. These guys kick booty. (CD)
(Rock Owl Records, Tagensvej 204, 2400 Kobenhavn NV, DENMARK)

POWER ASSAULT - cassette

Metalcore with a raw punkish edge, maybe like the CRUMBSUCKERS or some other NY metal/HC act, complete with wheedle-dee leads. Fairly good. (WG)
(Jeff Larkin, 34599 Calle Naranja, Capistrano Beach, CA 92672)

PROFOUND - "Integrity" EP

This release comes as a bit of a let down due to the band recording the material too early. The songs are much like that of GORILLA BISCUITS yet are off timing, sloppy, and seem to have lost possible power. All of the right ingredients exist to create good hardcore, but the band should have spent more time rehearsing. The lyrics are the strong point here and add new depth to everyday situations. (MS)
(IBB Laan 21-2, 3582 UD, Utrecht, HOLLAND)

PSYCHIC POSSESSOR - "Nos Somos A America Do Sol" LP

Sound like it might be metal, but it's straight on and excellent HC. Lyrics are in Portuguese and deal with the effect of capitalism on Latin America, multinationals, rain forest depletion, etc. Good stuff. (TY)
(João, Av. Augusto De Lima, 399 Bh-Mg, BRAZIL)

PURE MANIA - "Peepshow Baby" flexi

Two good punk songs, a bit more rockin' than their prior vinyl. Good '66 meets '77 sound. Comes with the "Ett Noll Ett" zine. (TY)
(Putte Kurlsson, Hannemarav. 11, 5 - 374 34 Karlshamn, SWEDEN)

RANDOM KILLING - "This Whole World" 12"

Driving, basic hardcore and punk. Their songs cover unusual subjects (Japanese education and the economic race with Japan, the Young Offenders Act of Canada and "Subway Suicides" among others). Very cool. All are approached with a twist of sarcasm and humor. Good record. (CD)
(Aardvark LRecordss, 60 Castle Knock Rd, Toronto, Ont, MSN 2J7, CANADA)

RAT PACK -"Ice Cream, Acid & Cigarettes" EP

Pretty down and dirty rock punk. Much better production than on their debut 7", and the pace seems to have slowed a tad, but the grunge and power are definitely still there. One dumb sexist song, though. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

RAUNCH HANDS - "Payday" LP

Sorta a rootsier CRAMPS. A full sound, but less bent and idiosyncratic. Lyrics are more current too, but the overall feel is towards rockin' blues with a slight country feel and a bit of '77, too. (TY)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

REPULSE KAVA - "Daddy's Crowbar/Judging"

Pretty much HUSKER DU type college radio fare. Hard rockin' stuff at times, it's pop with an "acceptable" edge. (TY)
(Butt Rag Records, PO Box 14724, Chicago, IL 60614)

REPULSIVES - "Benefit Studio Tape" cassette

At times these guys sound like Scotland's POLITICAL ASYLUM, especially the vocals, but then other songs have a weird metal influence that doesn't thrill me. But what the hell, it's a benefit for a support group for jailed anti-war activist Katya Komisarak, so this tape is for a good cause. (CS)
(Benefit Tapes, 7 RJ Deluoye, 4020, Liege, BELGIUM)

SECT -"Summer Girl" 12"

The DICKIES is written all over this 4-song job. Each song strongly evokes the bouyant, energetic pop punk of said band's earlier recordings, so if you miss that kind of blast, pick this one up. (TY)
(Damaged Goods, UK)

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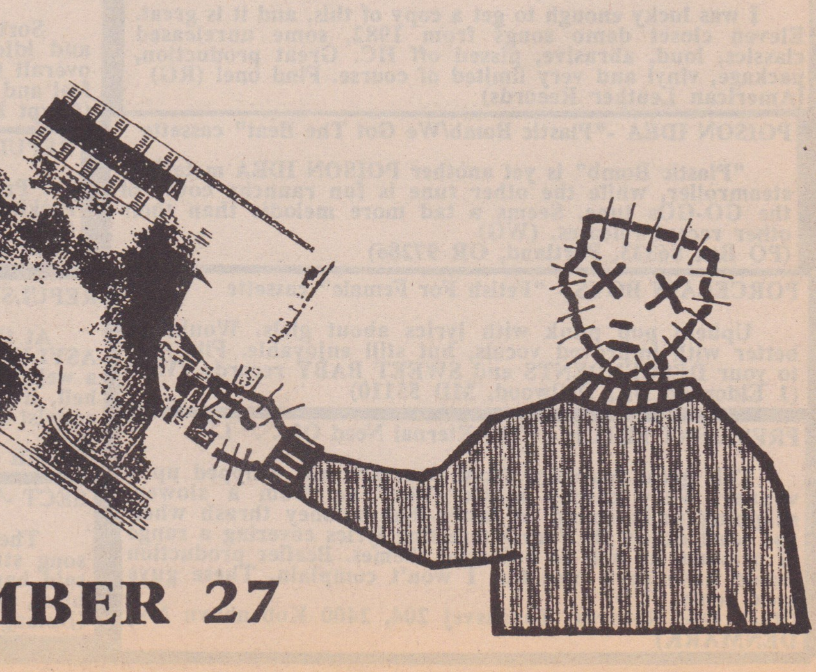

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RECORD TAPE REVIEWS

76% UNCERTAIN - "Hunka, Hunka, Burnin' Log" LP

This being the band's thrid album it comes as good news that this is their strongest release. Each of this 16 loud songs is packed with a tight punch, in-your-face power, and non-stop melody. The band's roots are punk and this record represents how roots grow yet never lose grip. Recommended. (MS)
(Wishing Well Records, PO Box 4417, Fountain Valley, CA 92728)

16 FOREVER -"Rockin' Time/Will I See You Again"

Straight forward garage rock 'n' roll. Lyrics are nothing, and the music is basic jump-up-and-bop guitar pop punk. (TY)
(Fast Forward, UK)

SLOPPY SECONDS - "Come Back Traci/Leaving On A Jet Plane"

File this one in the "if only they weren't so horny and dumb" category. SS is good enough to make you wish the title track was a love song and not an ode to a porn star. Reminds me of SLF meets BRYAN ADAMS. Title track is on LP, b-side is a cover. (JT)
(Toxic Shock, PO Box 43787, Tuscon, AZ 85733)

SLIPKNOT - EP

Some pretty developed HC here. A super-tightness with some interesting changes separates this from the norm, though the basics are all still there, too. Sounds like a more HC BEEFEATER. (TY)
(Revelation, PO Box 1454, New Haven, CT 06506)

SMART BOYS - "Garage Recording No 1" cassette

The title says a lot about the sound quality here. Not much in the way of packaging (not anything really). But if you're able to deal with it, the band itself is alright with an interesting mix of HUSKER DU, DESCENDENTS, and REM. A good recording could make them either a powerful punk band or a wimpy college radio waste. (LH)
(Erosion Records, 2134 S 12, Manitowoc, WI 54220)

SOCIAL JUSTICE -"Unity Is Strength" LP

Powerful SoCal posicore. The production is good, the music is forceful and energetic, and the lyrics deal with more than friendships -- such as racism, violence, etc. (TY)
(Sound of California, PO Box 93691, Hollywood, CA 90093)

SOCIETY'S TRASH -"Apocalypse Later" cassette

Although I can appreciate the sentiments here (animal rights, anti-war, anti-racism, etc.), I can't help but feel that this is a bit clichéd, both musically and lyrically. Sorry. (WG)
(609 Summit St., Belle Fourche, SD 57717)

SOCKEYE - "Your Mother Downey, Jr." cassette

The new one by noted straight-edge crusaders SOCKEYE. Seven more classic thrash tunes including "Slam Dunk Your Ass", and "Don't Fuck With Foghat". Awesome. (WG)
(PO Box 2143, Stow, OH 44224)

SONS OF ISHMAEL - "Sing Generic Crap" EP

This band is so good it's scary. One of the most original hardcore acts around. Some of the best lyrics I've read in ages. Slow and fast and in-between, these folks have undeniably mastered the art of writing catchy songs with cleverly sarcastic lyrics, covering serious issues the whole time. Very much within the same vein as TH'INBRED. Highly recommended. (CD)
(1979 Yonge St #5, Toronto, Ont. M4S 1Z6, CANADA)

THE STAIN - "Detroit City, Friday the 13th" EP

A live recording from 1987, more metal than HC on 4 of the 6 cuts, with falsetto vocals. Two tracks rip, though, and the band does attack with enthusiasm. The Ohio band. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

SOFA HEAD - "Pre Marital Yodelling" LP

The comparisons to DAN are inevitable (same guitarist, bassist and songwriters). A really great mesh of tuneful punk rock. The musicians blend well, backing up strong vocals á la JOYCE MCKINNEY EXPERIENCE. Lyrics are excellent, of course, attacking pertinent subjects like sexism (machismo in general), growing up (or lack there of) and media/societal control. For some reason, there's a real joy and hope throughout the whole thing that makes it all fun and at times inspiring. Is there such a thing as a "Meantime band"? (LH)
(Meantime Records, 11 Salutation Rd, Darlington CO. Durham D33 8JN, UK)

SQUELCH - "Tom, Dick, & Gary" cassette

Hmm, melodic garagey punk of all speeds; the first song even sounds like a popular INXS song I can't remember the name of. Ok. (WG)
(1738A Grove St., SF, CA 94117)

STEPPING RAZOR - cassette

A new HC band containing ex-members of the PAGAN BABIES and LEGITIMATE REASON. Despite the garbled sound quality, these fellows sound promising with a hard but melodic sound. Lyrics cover war, drug abuse and other issues. Should appeal to a wide variety of punkers. (WG)
(PO Box 53802, Philly, PA 19105)

STRAIGHT FROM THE HEART - "Born Into A World Of..." cassette

I know what you're thinking: "Oh God, another straight edge band..." Nope, bandito, these guys have a good HC sound and sing about racism, conformity, oppression, and more. Pretty swell. (WG)
(RR8, Box 1195, Rapid City, SD 57702)

SUBWAY SURFERS - 12"

HUSKER DU meets IMPATIENT YOUTH, but the lighter side of both bands. (TY)
(61. Herhouse, Lange Str 41, 3471 Lauenförde, W. GERMANY)

TERMINUS - "Fear, Despair, & Hate" EP

This disc offers three punkers, ranging from the intense and catchy "Dance with the Devil" (the standout) to an excellent thrash tune and one mid-tempo filler. Varied, listenable -- and recommended. (SS)
($5 to 111 Doncaster Rd., South Humberside, Scantrorpe DN15 7DJ, ENGLAND)

TOSIK TRASH - "Demo II" cassette

Ultrafast thrash with a combination of serious and silly words. The serious ones are about violence, nuclear waste, and more. This includes two SLAYER parodies, "Beefsteak of Death" and "Die By The Fork", always a treat. (WG)
(Le Moguedec Regis, 23 Rue Des Fontaines, SE880 Ploeren, FRANCE)

UGLY FOOD - LP

Progressive HC with interludes of progressive rock -- there is an edge here, but it takes its time in resurfacing. Lyrics are strong, intelligent and political, and sung in English despite the band's Danish roots. (TY)
(X-Mist Records, Bulerstr 5, 7277 Wildberg 1, W. GERMANY)

UNBORN SF - "Pure Fuck U Attitude Since 1977" EP

Their 3rd EP in about a year. The title is not quite accurate, as the sound varies from classic punk to HC on the six songs, including a "12XU" cover. Good snarl. (TY)
(Alternative Action, Jupiterinkatu 5 A 10, 11130 Riihimaki, FINLAND)

URGE - "Dogs Life" EP

One of the best bands to come out of Germany in a long time. Clever lyrics enhance the raw, snotty, harsh tunage. Kinda reminds me of CCM. Worth finding. Quite a kick in the pants. (CD)
(Spirit Family, Lilienstr. 16, 3000 Hannover. 1, W. GeERMANY)

RECORD TAPE REVIEWS

UNHOLY SWILL - "Hey Boyz and Girlz" EP

The STOOGES as an industrial band? One side rocks, the other is weirder. (TY)
(Noiseville, PO Box 124, Yonkers, NY 10710)

VOMIT SPOTS - "I Want To Bowl" cassette

Garagey HC with some pretty powerful bits. Lyrically I don't know the story, but with titles like "Dames and Food", "Skate Coitus Interruptus", and "Mr. Satan", it sounds like serious business. (WG)
(510 E. Westhaven Dr., Mobile, AL 36608)

WALKING SEEDS - "Upwind of Disaster, Downwind of Atonement" LP

A US release for this UK post HC outfit. Powerful, guitar-oriented, with psych touches. (TY)
(Skyclad, 6 Valley Brook Dr, Middlesex, NJ 08846)

YELLOW SNOW - "Music For The Masses" EP

Party wise-guy punk stuff. Six tunes, all going fast with a few rock 'n' roll traces. Good sounding vocals, not much one way or the other in the lyric department. (TY)
(Whirling Dervish, PO Box 822, Pleasanton, CA 94566)

YOUTH GONE MAD - cassette

Catchy punk of all speeds with both male and female voices paving the way. "Let's Scare Hippies" is especially humorous. Fun. (WG)
(Ena, 560 W, 43rd, Apt. 27B, New York, NY 10036)

ZAKONAS - cassette

Euro-punk played the way it was before everything went mega-holocaust-whirlwind-thrash-metal. The driving ones are really good and remind me of the DEAD NITTELS. Nice LURKERS cover, but does the world need another cover of "I Wanna Be Your Dog"? In some ways, I like their simple tune "Punk Rock Girl" better than the DEAD MILKMEN's song of the same name. (LH)
(WW Schmitz, Am Beeckback 29, 4100 Duisburg 12, W. GERMANY)

ZYGOTE - cassette

A new band containing two members of AMEBIX and two members of SMART PILLS. The sound is similar to AMEBIX, that eerie, intimidating post-metal noise. Sound quality is a bit sloppy, but this is enjoyable nonetheless. (WG)
(Roadcrew, 26 Imber Rd., Warminster, Wiltshire, BH12 90B, ENGLAND)

V/A - "Bombardinanje New Yorka" LP

This comp. runs the gamut from punk to STOOGES - rock to reggae punk to metal/rock. Good tracks from MAJKE, MACHINE GUN and KAOTICNE DUSE. (TY)
(Slusaj Najgdasnije, Samoburske 107, 41090 Zagred, YUGOSLAVIA)

V/A - "Brainattack" EP

Four German bands, one track each. Includes the vets NIKOTEENS and DROWNING ROSES, as well as LOS COMAS and NOTWEHR. Some crossover, some melodic HC, with LOS COMAS winning my ear. (TY)
(Markus Mainka, Karl - Leigen - Str 4A, 5810 Witten 3, W. GERMANY)

V/A - "Chop Chop" EP

The 4th release for the label, and it's good, too. Contains one track each of CONSTANT GRIEF, BAD TRIP, PAYBACK, VICIOUS BITE and A BOMB A NATION. Sound quality is decent but varies. All bands are from the NY metropolitan area, and it's nice to hear bands that don't all follow the NYC standard sound. (TY)
(Skeene, PO Box 4522, St Paul, MN 55104)

V/A - "A Complete Turnaround" - cassette

A well-rounded compilation featuring bands from all over the States. Among them, SOCKEYE, JAWBREAKER, 4 FRONT and INNER STRENGTH. Overall, good sound quality, good bands, good effort. (DM)
(Bug Scratch Tapes, 49 Muirfield, Abilene, TX 79606)

V/A - "Contamination Process" cassette

A world comp. featuring DESPERATE MINDS, LIBIDO BOYZ, PARKINSON SQUARE, FAILSAFE and more. Contains both live and studio material. Pretty good. (WG)
(Nicolas, 1180 Grand Rang, La Presentation, PQ, JOH 1BO, CANADA)

V/A - "Disco Saved My Soul" cassette

This comp. is a first effort from the Cereal Killers. Eleven bands all contribute a few songs each. Some noteable being NEIGHBORHOOD WATCH, POINT OF CONCEPTION, BLATANT DISREGARD. (RG)
(Cereal Killers, 110 Windy Rush Rd., Spartanburg, SC 29301)

V/A - "Greenearth Vol 5" cassette

A standard international comp. that's a benefit for Greenpeace. No real stand out, but all the bands sound pretty good playing their own style of hardcore. Includes GENOSSEN, THRILLED SKINNY, VORTEX, STICKS AND STONES and SCUMPPAPSTE. (CS)
(Pedro Seabra, 235 Erie St, Elizabeth, NJ 07206)

V/A - "Independenciāo U Morte!" LP

NAO RELIGIAO commence with 5 straight HC hard-hitters. LOBOTOMIA weigh in with 4 metal-influenced thrashers, and GRINDERS deliver a half-dozen melodic HC tunes. Pretty decent. (TY)
(Ataque Frontal, CP 54. 217, S. Paulo, SP 01296, BRAZIL)

V/A - "Maniacs From The Motor City" LP

Just when you thought Detroit could only produce MC5 and Ted Nugent, here comes a collection of 10 punk and hardcore bands from the area. The songs and sound are of varied quality (great to okay). Some of the better bands include SON OF SAM (hardcore), INSIDE OUT (tuneful punk/HC), ALMIGHTY LUMBERHACKS OF DEATH (BUSINESS-like Oi!), and COVEN 13 (punk with weird BAUHAUS-like vocals). The big drawback is the lack of an information sheet as some of the bands lyrics seem like they should be under closer scrutiny. (LH)
(44 Caliber Records, 5538 Cass #9, Detroit, MI 48202)

V/A - "One Raging Hour" cassette

Eleven bands belt out 25 ripping ear burning hits. My faves include ROADKILL, MUTANTS and LETHAL INJECTION. If you want some rowdy noise, get this baby! (RG)
(Mark Murray c/o PPP 419 Dawnridge Rd., Roseville, CA 95678)

V/A - "Skate 'N Roll" LP

Recorded live last year in Berlin, consisting of a wide variety of sound. From the HC perspective comes DISASTER AREA, HIRNWASSERBSANKUNG, PHARMA TRAIL, MONOSUFFS, and from the U.S., CHRIST ON PARADE. (TY)
(Günther Orlopp, Cranachstr 46, 1 Berlin 41, W. GERMANY)

V/A - "Teriyaki Asthma" EP

Here's a real mixed bag of sights and sounds on C/Z records out of Seattle. NIRVANA checks in with "Mexican Seafood", a song that is definitely not a "throwaway" comp. track. It easily could have been on their excellent LP. The COFFIN BREAK track is also very interesting. Sounds like nothing on either the 7" or LP. Also one tune each by HELIOS CREED and YEAST. (ML)
(C/Z 1407 E. Madison, Seattle, WA 98122)

V/A -"Threshold Complication" LP

One of the better comps I've heard in a while. Some really hot punk and HC from all over the world. Includes PRESIDENT FETCH, IMAGES, POLITICAL ASYLUM, RAPED TEENAGERS, DIOXIN, M.F.D., N.V. BOYS, INSTIGATORS, and lots lots more. (TY)
(Threshold, PO Box 2089, 5600 CB Eindhoven, HOLLAND)

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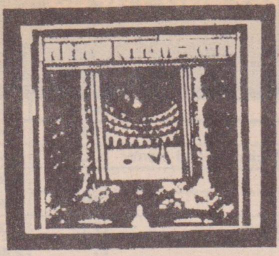

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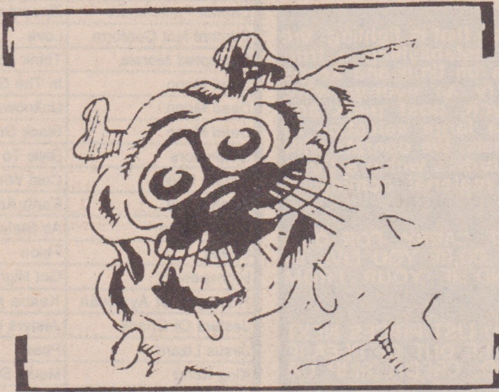

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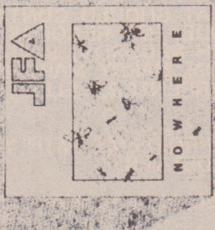

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Earth Army	Earth Army	7"EP	1.50	USA
Fear Of God	As Statues Fell	LP	9.00	W. Germ.
Girlies	Felon	7"	2.10	Australia
Highspeed 5	Get High	7"EP	3.00	Sweden
Hostages Of Ayatollah	Kaaba Kaaba Hey/Only time will tell	LP	5.60	W. Germ.
Jesters Of Chaos	Jesters of Chaos	7"EP	3.00	USA
Jesus Lizard	Pure	12"EP	4.70	USA
King Kong	Movie Stars	7"EP	1.80	USA
Klaus Floride	Because I Say So	CD	8.40	USA
Libido Boyz	It's All So Obvious	7"EP	2.40	USA
Majke	Majke	Cass.	4.80	Yugo.
Meat Cigars	Where's My Picture	7"	2.00	USA
Mercyland	No Feet On The Cowling	LP	7.70	USA
Mercyland	No Feet on the Cowling	CD	11.40	USA
Messer Schmidt	Messer Schmidt	Cass.	4.80	Yugo.
Mission of Burma	Hang 20	CD	9.95	USA
Moral Crux	The Side Effects of Thinking	LP	4.90	USA
Nickanuke	Back to The Roots	12"EP	5.30	W. Germ.
No Allegiance	No Cash Value	LP	5.60	W. Germ.
No Pigs	No Pigs	12"EP	4.10	W. Germ.
Pennywise	Word From The Wise	7"EP	2.90	USA
Phantom 309	Sinister Alphabet	LP	6.50	USA
Pink Lincolns	Cotton Matter	7"	2.40	USA
Porno Patrol	Jump Back	7"EP	1.80	W. Germ.
Repulsives	White Rose Benefit	Cass.	3.00	Belgium
RIP	No Te Muevas	LP	7.85	Spain
RKL	Greatest Hits Live	2 LP	7.70	USA
Screeching Weasel	Punkhouse	7"EP	2.15	USA
Squandered Message	Getting Blunt	LP	5.60	W. Germ.
Squandered Message	Squandered Message	12"EP	5.60	W. Germ.
Swallow	Swallow	LP	7.70	USA
Tragic Mulatto	Italians Fall Down And Look Up ...	CD	8.40	USA
Undecided	What's done is done	cass.	3.60	USA
Unholy Swill	Unholy Swill	7"	3.60	USA
Unwanted Youth	Unwanted Youth	LP	5.60	W. Germ.
V/A	What Doesn't Hurt Us...	LP	5.60	Int.
V/A	Flux Compilation	7"EP	2.40	USA
V/A	Bombardiranje New Yorka	LP	8.40	Yugo.
V/A	Dimensions Of Sound	LP	6.95	Int.
V/A	New York Hardcore	LP	6.60	USA
V/A	Brainattack	7"EP	2.50	W. Germ.
V/A	Hotel Cleveland	LP	5.40	USA
V/A	Chop Chop	7"EP	2.40	USA
V/A	Tooth And Nail	LP	7.20	USA
V/A	Paranoia You Can Dance To	12"	6.00	USA
Vague Perception	Polished Passion	LP	5.70	USA
Vellocet	Welcome To Dimension Four	LP	5.60	W. Germ.
Vorkriegsjugend	Vorkriegsjugend	LP	5.60	W. Germ.
Walking Seeds	Upwind Of Disaster ...	LP	6.00	U.K.
Walking Seeds	Upwind Of Disaster ...	CD	9.60	U.K.
Yard Trauma	Retro-Spex	LP	6.00	USA

SOME STUFF THAT WE STILL HAVE

Artist	Title	size	Price	Country
A Witness	Sacred Cow Heart	CD	9.60	UK
A Witness	Sacred Cow Heart	LP	6.00	UK
Abbreviated Ceiling	Abbreviated Ceiling	12"EP	1.80	USA
Able Tasmans	Tired Sun	12"EP	4.45	NZ
Adrenalin OD	Crusin With Elvis...	LP	7.35	USA
Apostles	Hymn To Pan	LP	5.75	UK
APPLE	A Sensitive Fascist...	7"EP	1.70	USA
APPLE	Plutocracy	LP	4.80	USA
Armia	Armia	7"EP		Poland
Asta Kask	Plikten Fram For Allt	7"EP	3.50	Sweden
BGK	Nothing Can Go Worng	LP	6.00	Holland
Bhopal Stiffs	E.P.A.	12" EP	4.20	USA
Biafra, Jello	No More Cocoons	2LP, cas	8.00	USA
Big Black	Songs About Fucking	LP	5.90	USA
Billy and Willies	Dogshit	LP	7.30	W. Germ.
Bomb	Hits of Acid	LP	5.10	USA
Braindrops	Adrenalin Mother	12"EP	3.60	USA
Butthole Surfers	Locust Abortion Technician	LP	5.90	USA
Christ on Parade	A Mind Is A Terrible Thing	LP,cass.	5.95	USA
Collaps	Bacteria	LP	7.30	W. Germ.
Couch Flambeau	Ghostride	LP,Cass.	6.45	USA
Crimpshrine	Sleep, What's That?	7"EP	1.80	USA
Crimpshrine	Quit Talkin Claude	7"EP	1.80	USA
Crucifucks	The Crucifucks	LP	6.00	USA
Crucifucks	Wisconsin	LP	6.00	USA
Dag Nasty	Wig Out At Denko's	LP,cass.	5.60	USA
Dead Kennedys	Frankenchrist	CD	8.40	USA
Dezerter	Ziemiajestplaska	LP	7.20	Poland
DI	Surfin Anarchy	7"	1.85	USA
Die Kreuzen	Die Kreuzen	LP	5.90	USA
Dissent	Boy Eats Own Head	7"EP	1.80	USA
Divine	Born to be Cheap	7"	2.15	USA
Easy Goings	Easy Goings	7"	1.45	USA
Egghunt	Egghunt	7"	2.30	USA
Embrace	Embrace	LP	5.60	USA
ERL	Creepin' Mujetderreh	7"	2.40	USA
Evan Johns and the H	Rollin' Through The Night	LP	6.00	USA
Ewings	It Hurts	LP	7.20	W. Germ
Ex, The	Too Many Cowboys	2LP	8.40	Holland
Expatriate	No Sleep 'Til Chugwater	7"EP	2.40	USA
False Prophets	False Prophets	LP	6.00	USA
False Prophets	Implosion	LP	6.00	USA
Fearless Iranians From	Fearless...Hell	7"EP	1.80	USA
Flipper	Sex Bomb Baby	LP	6.00	USA
Foolish American .	Exit	7"	3.00	USA
Full Fathom Five	4 A.M.	LP	5.50	USA
Gna Gna	Terrible Unexpected Brainstorm	LP	7.20	Switz.
Gnomes, Les	Historie de Glumz	LP	6.85	France
Go To Blazes	Go To Blazes	LP	5.55	USA
Godfathers	Hit By Hit	LP	5.50	England
Green	Elaine MacKenzie	LP	6.00	USA
Grinning Kids	Meine Hand	7"EP	2.65	W. Germ.
Group Of Individuals	Children Are The Future	7"	1.80	USA
Half Life	Never Give In	LP	5.55	USA
Hall, Ed	Albert	LP	5.10	USA
Happy Hate Me Nots	Out	LP	5.95	Aus.
Headstones	Lovers Web	12"EP	7.00	Australia
Howling Commandos	90 Days	12"EP	5.10	Aus.
I.D. Under	Genericide	LP	6.35	USA
Iggy & the Stooges	Raw Power	LP	8.10	USA
Iggy & the Stooges	Tight Pants	7"	1.70	USA
Impatient Youth	Don't Listen	LP	7.20	USA
Impulse Manslaughter	He Who Laughs Last...Laughs Alone	LP	4.80	USA
Insanity Puppets	When The Tough Get Going...	cass.	3.60	USA
Internationalists, The	Let Pressure Start	LP	7.20	England
Jeszcze Mlodsza Gen.	Jeszcze Mlodsza Generacja	LP	6.00	Czech.
Jivaros Quartet	Isolated Songs & Mud Sculptures	12"EP	6.90	Switz.
Jon & the Nightriders	Live at the Whiskey	LP	4.90	USA
Kaes Vadius	Delirium Tremens	LP	4.40	Brazil
Kaes Vadius	Psychodemia	LP	5.00	Brazil
Kamala and the Karn.	Girl Band	7"EP	1.80	USA
Kat Kat	38 Minutes of Life	LP	6.00	Poland
Kilslug	Answer the Call	LP	6.00	USA
Kina	Cercanndo	LP	5.80	Italy
Kina	Irreale Realta	LP	5.80	Italy
Krewmen	Curse of the Graveyard Demon	LP	5.55	USA
Kuepper, Ed	Rooms Of The Magnificent	LP	5.95	Aus.
Lard	The Power of Lard	12"EP	4.30	USA
Last Stand	Last Stand	12"EP	2.40	USA
Laughing Hyenas	Merry Go Round	12"EP	4.80	USA
Lazy Cowgirls	Tapping the Source	LP	4.90	USA
Lethal Aggression	Life is Hard	LP	6.40	W. Germ.

Artist	Title	size	Price	Country
Lookouts	Spy Rock Road	LP, cass.	6.00	USA
Mannequin Beach	Don't Laugh You're Next	LP,cass.	6.00	USA
Marginal Man	Identity	12"EP	3.90	USA
MDC	Millions of Damn Christians	LP,cass.	5.10	USA
MDC	Millions of Dead Cops	LP,cass.	5.10	USA
MFD	Full Volume	LP	4.80	USA
Mice	Who Cut The Cheese	LP	5.10	USA
Minor Threat	Salad Days	7"EP	2.10	USA
Naked Lunch	Things Grow	12"EP	7.00	Australia
Naked Raygun	Vanilla Blue	7"	1.95	USA
Napalm Beach	Moving To & Fro	LP	5.85	W. Germ.
Neurotic Arseholes	All Die Jahre	LP	6.20	W. Germ.
No FX/Drowning Roses	No FX/Drowning Roses	7"EP	2.10	Int'l
No Means No	The Day Everything Became Nothing	12"EP	5.10	Canada
No Means No	S. P. I. and D./D. E. B. N.	CD	8.40	Canada
NOTA	N.O.T.A.	LP,cass.	6.00	USA
Operation Ivy	Hectic	7"EP	1.80	USA
Operation Ivy	Energy	LP, cass.	6.00	USA
Pailhead	I Will Refuse	12"	5.05	USA
Pailhead	Trait	12"	5.05	USA
PED	Post Ejaculation Depression	LP	5.05	USA
Pere Ubu	Dub Housing	CD	11.65	USA
Pere Ubu	Live Vol.2, Pere Ubu on tour	CD	11.65	USA
Pere Ubu	New Picnic Time	CD	11.65	USA
PHC	Vigilante	7"	1.85	USA
Pixies	Come On Pilgrim	LP	4.65	USA
Pixies	Surfer Rosa	LP,cass.	5.95	USA
Plaid Retina	Plaid Retina	7"EP	1.80	USA
Rancid Hell Spawn	Festering Pus	7"EP	3.00	England
Rollins, Henry	Big Ugly Mouth	LP, cass.	4.20	USA
Rollins, Henry	Hot Animal Machine	LP, cass.	5.20	USA
Scab Cadillac	Tagged and Numbered	LP	5.10	USA
Scrawl	He's Drunk	LP	5.95	USA
Scrawl	Plus, also, Too	LP	5.95	USA
Sewer Trout	Sewer Trout For President	7"	2.40	USA
Sewer Trout	Songs About Drinking	7"EP	1.80	USA
Slapshot	Step On It	LP, Cass	6.00	USA
SNFU	"and no one else wanted to play"	LP	5.60	Canada
SNFU	"If You Swear..."	LP	5.60	Canada
SNFU	Better Than a Stick in the Eye	LP,cass.	5.25	Canada
Social Distortion	1945	12", cas	3.25	USA
Social Distortion	Mommy's Little Monster	LP, cass.	6.05	USA
Solution Unknown	Solution Unknown	LP	6.00	USA
Soulside	Trigger	LP,cass.	5.80	USA
Steelpole Bathtub	Butterfly Love	LP,cass.	5.10	USA
Stench	Crazy Moon	LP	5.00	USA
Stickdog	Human	LP	6.00	USA
Stikky	Where's My Lunchpail?	LP	4.80	USA
Subhumans	29:29 Split Vision	LP	7.15	UK
Subhumans	Worlds Apart	LP	7.15	UK
Sun City Girls	Grotto Of Miracles	LP	4.95	USA
Tragic Mulatto	El Locos Por El Sexo	LP	6.00	USA
Tragic Mulatto	Hot Man Pussy	LP, cass	6.00	USA
V/A	Peace Through Chemistry	LP	3.90	USA
V/A	Oops Wrong Stereotype	LP,cass.	4.50	USA
V/A	Them Boners Be Poppin'	LP	5.10	USA
V/A	Fear, Power, God	LP	4.80	USA
V/A	Censorship Sucks	LP	8.70	Scotland
V/A	Viva Umkhonto	LP	6.00	Int'l.
V/A	Flex Your Head	LP	5.60	USA
V/A	State of the Union	LP,cass.	5.60	USA
V/A	NJ & You	7"EP	2.15	USA
V/A	NY Beat-Hit and Run	LP,cass.	5.55	USA
V/A	Ska Face	LP	5.70	USA
V/A	Welcome to 1984	LP	5.40	Int'l.
V/A	Bands only a Mutha could love	CD	10.20	USA
V/A	Dry Lungs Vol 1	LP	4.95	Int'l.
V/A	P.E.A.C.E. Compilation	2 LP	7.50	Int'l.
V/A	Komotion International	LP,cass.	6.00	USA
Victims Family	Things I Hate To Admit	LP	6.00	USA
Yeastie Girlz	Ovary Action	7"EP	1.80	USA
Weeds	It's Your Time	7"	1.35	USA
Weirdos	Who What When Where Why	12"	4.90	USA
Weirdos	Destroy All Music	7"EP	1.40	USA
Whoppers Taste Good	Haunting White Castle	7"EP	1.80	USA
Witnesses	Scene of the Crime	LP	6.00	USA
Wretched	In Controluce	7"		Italy
Wrong	Ethel Merman Jism Spoon	LP	5.10	USA
Yeastie Girlz	Ovary Action	7"EP	1.80	USA
Yellow Sunshine Exp.	Yellow Sunshine Explosion	LP	5.85	W. Germ.
Zany Guys	Party Hits vol 2	7"EP	1.95	USA
Zombie Squad	Surfin' With The Contras	7"	1.65	USA

BOOK REVIEWS

Reviewers: Joel Wing (JW), Jerod Pore (JP)

Americas Watch; Edited by Cynthia Brown; Preface by Jacobo Timerman; Introduction by Alfred Stepan. With Friends Like These; The Americas Watch Report On Human Rights & U.S. Policy In Latin America. (New York: Pantheon Books, 1985). 281pp., $8.95.

Latin America has been the scene of numerous military coups and repressive governments. In recent years, many organizations have been created to document and investigate the abuses of these regimes. One such organization is Americas Watch, a non-partisan rights monitoring organization based in the New York and Washington D.C.

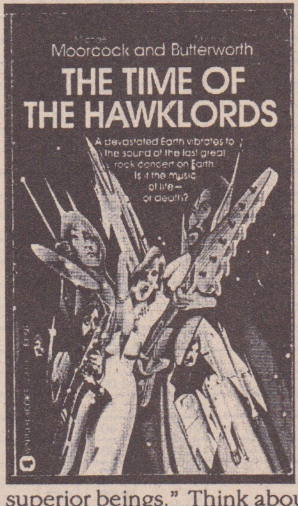
With Friends Like These; The Americas Watch Report On Human Rights & U.S. Policy In Latin America is an attempt by Americas Watch to bring together their investigations of human rights abuses in nine Latin Americas countries and the role of the U.S. during the Reagan administration. The nine countries covered are Chile, Uruguay, Argentina, El Salvador, Honduras, Nicaragua, Guatemala, Peru and Colombia. Each of these countries was chosen for their numerous human rights abuses during the eighties and the prevalent influence of the U.S.

As becomes evident early on in this book, Americas Watch is deeply critical of the U.S. government. This criticism comes from the fact that the group believes that the U.S. has turned human rights monitoring from a non-partisan humanitarian effort to a means to achieve U.S. foreign policy goals. For example, Administration handling of Nicaragua and El Salvador.

In Nicaragua, Americas Watch documents the extraordinary efforts of the U.S. government to encourage and support individuals and organizations concerned with human rights abuses. Allegations of rights violations made by these groups were then used by the administration in their campaign against the Sandinista government. Upon further investigation, Americas Watch found that many of these violations were either false or greatly exaggerated by the U.S. With regards to El Salvador, this policy was reversed. In that country the Administration attempted to discredit or ignore groups claiming violations by the Salvadoran military. Thus, the U.S. hoped to defer criticism of their counterinsurgency policy.

Americas Watch believes that this politicization of human rights by the Reagan administration has done nothing but harm. By using rights monitoring as a means to an end, the U.S. has grossly misrepresented and distorted the whole process. Committed rights organizations such as Americas Watch and Amnesty International now have their reports used as political weapons, or worse, completely ignored, whichever best suits the Administration. As the Watch states in their closing remark, "If the first rule in promoting human rights is to avoid doing harm, the second rule is that human rights should be promoted for their own sake, not as part of an effort to achieve some other end. It is the failure to distinguish between the other interests of the United States and concern for human rights that so frequently leads us into doing harm."

With Friends Like These is an informative document which provides important background information on human rights violations in the Americas during the eighties, and the U.S.'s policy towards them. Americas Watch continues to provide detailed accounts of abuses in the region and this book is no exception. (JW)



Michael Moorcock and Michael Butterworth, *The Time of the Hawklords.* (Warner Books)

Moorcock obviously didn't write much. He's a character in the book, and the setting was lifted directly from one of his many Jerry Corneilius variants. I think the chapter titles were written be Moorcock "Kings of Speed" "The Blind Conqueror Worm" and "The Stratified Layers of Time" to name a few Butterworth is the consumate hack, pump up the uppers, jack into the formula and crank out that text. So why should you care? This is the ultimate expression of fanboy mania. The heros of this piece are HAWKWIND. That's right, the band that spawned MÖTORHEAD. I kid you not! They're gonna save the world with an endless rock concert because they are, and I'm quoting some quasi-divine entity with whom Lemmy Motorhead had a conversation, ". . .genetically superior beings." Think about it. Thrill to Lemmy et. al. killing mutant rats and giving the Straights a bad case of the runs with sonic guns that blast out transistorized versions of *Master of the Universe*. Of course, the Straights fight back by allowing entropy to creep in along vectors of BOB DYLAN and SIMON AND GARFUNKLE. This falls into the category of so bad it's funny. Good luck finding it, though, as it is mercifully out of print. (JP)

MOVIE REVIEWS

Exploit Yourself

Movies with Mitzi Waltz

The first video for this month was a low-budget short from New York filmmaker Ted Stamos. **Mixing Cocktails**, he tells me, is a garage production, and it looks like it. Now, that wouldn't put me off at all, but it's also short on plot and interest.

It chronicles a few months in the lives of two old high-school friends, a musician and a writer, who have been wasting their time in "the arts," as one insists on calling it and are feeling like losers. They drink beer, talk, smoke pot and expect us to sympathise with quotes like "I'm 27 years old and I don't have anything." They bullshit around about a self-referential screenplay that they want to write together (apparently this one) and one decides to move in with his girlfriend as the other papers his bathroom with rejection slips.

Shots go inexplicably and annoyingly from good color to lousy color to negative images, as though arty-ness can somehow add interest to otherwise dull events and people. It doesn't, and the college radio REM-style soundtrack doesn't help matters much either.

I really commend Stamos for giving this project a try, though - some of the dialogue is quite good, and the work shows promise. Keep trying!

Despite my criticisms above, remember that a homemade movie can never be really <u>bad</u>. That requires careful consideration and deliberate stupidity, such as that displayed by the makers of **Razorback**. An Australian flick set in the future outback, Razorback was one of the weirdest movies I've seen in a long time. For one thing, I never figured out how razorback hogs (native to Arkansas) came to be roting up the seemingly post-nuclear Australian wasteland. In fact, there are so many discrepancies in the alleged "plot" of this flick that there's no point in going into them here. Maybe missing the first five minutes is what got me so confused, but I doubt it.

Needless to say, it was pretty darn fun to watch. It's a basic low-budget horror/suspense flick, starring a nice newlywed Aussie guy and his allies, an old outback hand and a beautiful scientist, against a vicious punk gang and a pack of marauding wild hogs. The opportunities for comedy in this set-up should be obvious.

Most of the deaths are implied rather than seen, so gorehounds may be a bit disappointed. I suspect that the budget couldn't quite handle the extra expense for special effects. Speaking of special effects, this film has a totally inexplicable and out-of-place hallucinatory scene that's actually quite good - it features a mechanized SRL-ish skeletal thing coming up through the ground and atttacking the hero.

There's an unlikely love story (the guy's happily in bed with the scientist within 48 hours of his new wife being assaulted by the gang and then thrown to the razorbacks), rednecks to the rescue and even a little intentional comedy. The "punks" are of the "Mad Max" post-apocolyptic mohawk men school.

Good drive-in/late-show fare. I don't know if it's available on video, but you could ask (if you don't embarrass easily). Until next month, keep an eye out for punks on film and film and punks — then drop me line. I'd also love to see more movies made by people in the scene — I know you're out there, so please write me c/o MRR.

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MOVIE REVIEWS

IT'S MOVING

Victor Hayden

Vernon, Florida - a film by Errol Morris. Drip in to pink dusts drifting, shifting outline. A narrow road! Pillars of deep lush green trees with endless moss taking over everything in sight. Add distorted child-like old harmonica to images singing thru wooden moisture soaked teeth a simple but twisted tune of ultra happy. Swallow this.

The camera stops long enough on one image to create the feeling of panic and anxiety as we wonder how long will I see this when will it change and then into what? Close up of swollen faces speaking with total fixation on the subject they have become. Automatic quality - only mouth areas move, no other nerves near by are awake. Then on to another and another.

"Have you ever seen a man's brains?' "Well, I have."

These words are clearly coming out of this fine old gentleman's pink space moving back and forth on moss covered wood porch. A gracefull ballet of poetry and motion unfold with magic.

Insights spew freely! Time and space do not exist. In Vernon, Florida. Wisdom flys with comet like trails throughout this surreal epic. The precise study of total conviction while explaining each others actions and ideas. Only this exists. All thoughts and words are in the here and now. The obvious influence of the environment on human life is amazing. Nature rules all here. All thoughts all action.

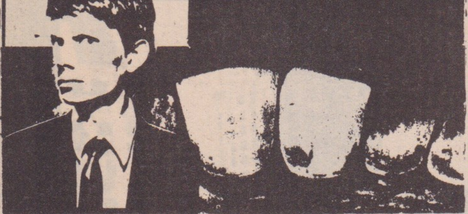
Pink trailer is a backdrop for the open discussion of the power of hearing a flock of turkeys. This man is obsessed with turkeys. Through his obsession he is able to define the essense of the human neurosis system. Old lawn furniture dissolving into the earth again, is always in view. Changing.

"Light bends" you know? And the answer to what it just happened really means. These are the real answers! Also, the answer to why sand spreads!! This is revealed with the sudden image of a jar of sand with a pekinese type dog with tongue out breathing too fast as main focus.

This film takes you to another planet, a better planet and leaves you there on your face.

Consume or Be Consumed

Movies with Jerod Pore



So, ever go see a flick, purely with the shallow intentions of being entertained, and have said movie throw your life back in your face? Fortunately, the celluloid feedback loop I just experienced is buffered by a couple of years. But since I don't forget much, I was kinda thrown back to 1981 with a vengence.

The **Tenant** is an awesome exercise in paranoia. Every little noise in the film and around my apartment was setting me off. Directed, co-written and staring Poland's favorite pedophile: Roman Polanski. This was, I believe, his first film (1976) after being exiled from the US for wanting to get into the panties of a precocious thirteen year old girl. Roman plays, to the hilt, the ultimate petty company paper pusher who masochistically submits to the concierge (Shelley fucking Winters) and landlord to get an overpriced garret in a ritzy Parisian apartment building. There be two catches: the move-in price is exorbitant; and Simone, the woman who is still renting the place, just jumped out the window and is not quite dead yet. Undaunted, Roman goes to visit the comatose and heavily bandaged Simone in the hellish hospital ward. There he meets Stella, Simone's GlamTrash lover. They bump heads, exchange deep philosophical pleasantries concerning the nature of the act of suicide, and witness Simone's gut curdling death scream that follows Roman and Stella onto the street. Roman tries to pass himself off as a lover of Simone. "People have complex needs." They go see *Enter the Dragon* and feel each other up while Bruce Lee beats the shit out of everybody. They run into each other again during a necrophiliac flavored Mass.

Boy meets Girl amongst concentrated high shock weirdness on a scale approaching **Blue Velvet**.

Meanwhile, and this is what is still fucking with my mind, everybody, I mean *everyfuckingbody* is staring at Roman. Staring with unspoken accusations that he has violated those rules most sacred, the unwritten rules. OK, so his party is a little too loud and a little too late at night. But does that mean the neighbors can pick up his trash after him? And everyone plying myriad voodoo forces Simone's habits upon him. Always those little Kafkaesque petit power trip bourgeoisie staring through that window across the way. Each night, same window, different person never quite looking directly into Roman's window. All those little noises that upset the obsessive-compulsive neighbors so much. Neighbors that complain to the concierge, that complain to the police, that start petitions against women with crippled thirteen year old daughters (boy does Roman look hot when the girl's skirt get pulled up to show her braces-encased legs) who make all the noise late at night.

In a hole in the wall, behind a wardrobe, he finds a tooth wrapped in cotton.

In response to all of this he starts smoking Simone's brand of ciggies, drinking chocolate instead of coffee, reading the books she left behind, meeting more of her friends.

Again he stumbles across Stella. This time she's in a bistro, discussing the death of Simone with a bunch of fruit friends. They decide to have a party. Stella takes Roman home. Instead of sex, he drinks till he passes out, spouting drunken questions concerning the divisions between the body and the personality. Then he pukes his guts out and goes home to more little noises, more staring bourgeois ghosts, more indignities to be suffered at the whim of the landlord and concierge.

Some wimpy geek gets up the courage to profess his years of unrequitted love to Simone. He and Roman get drunk. "You saved my life, tonight," says the wimpy geek. They argue about something being natural or not, then they kiss. The wimpy geek punches Roman in the stomach and disappears into the subway.

Roman is talking to himself all the time. Over and over he affirms that THEY will not turn him into Simone. So he starts wearing her makeup and nail polish. Then he goes out, looking over shoulder and around corners, to buy a wig and killer platform knee high boots.

Oh my god! He's Sharon Tate! S/He wakes up with a mouth full of blood. In menstrual envy he spreads it all over the bed, then pushes back the wardrobe to find his tooth in the same place as the one he found. THEY did it to him, there's proof everywhere! Little noises echo off from nowhere and I'm looking out my window, rechecking that the doors are locked, I know that my neighbors have got electronic listening devices in their garages, monitoring my every move, ready to call the cops with the least provocation. Oddly timed footsteps coming up the stairs and Roman, still in Sharon/Simone drag, pushes all the furniture against the doors and windows. To no avail, as some mad slasher hand comes through the windows and from behind the furniture. Borrowing tactics from the Tony Perkins school of self-defense, Roman grabs a long kitchen knife and starts to hack away.

He switches back to male mode and runs to Stella for help. He dumps his paranoia on her and that really turns her on, so they fuck. The next day, to express his gratitude, he destroys her apartment and steals her money. Then it's a cat and mouse chase with himself. Everything is served on a plate, with typical Frankish master/slave directives. The simple kindness of strangers is perverted. Self-mutilation by Citröen, a classy way to go, but morphine makes it all better. Oh shit! They take him back to ritzy apartment hell! The voodoo spell takes full effect.

It rules, this movie totally rules. I was more paranoid than usual for a full day afterwards.

VIDEOS

TAKE 2

Reviewers: Brian Edge (BE), Last Will (LW)

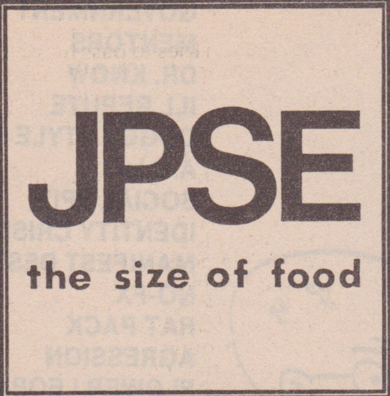
V/A - "Mouthful of Sweat"

This video, put together by Chemical Imbalance, features mostly footage from the kind of bands that get played on college radio stations by renagade non-student dj's, like MISSING FOUNDATION, MUDHONEY, DANIEL JOHNSTON, GG ALLIN, LIVE SKULL and STEVE FISK. You get live concert footage, conceptual pieces and the indescribable in-between. The tape contains 24 different artists, some with more than one contribution, and it's an incredible feast for those of you who crave videos. The footage of the soon-to-be-late Mr. ALLIN was shot at the Covered Wagon in SF with Richard Kern, an underground filmmaker. It is by far the best documentation of a GG performance I've ever seen, and by itself is worth the price of admission. (LW)
(Atavistic Video, PO Box 578266, Chicago, IL 60657-8266)

V/A— "Nippon Rentogen 3"

This is the third of Roger's video compilations. Included here are INNOCENTS, FUCK GEEZ, ROSE ROSE, SIC, and SUPER DUMB. All are shot live in summer/fall '88 at various locations around Japan. One camera is used, editing is rather rough around the edges, lighting is decent except for FUCK GEEZ, who are invisible, sound is quite good. Worth checking out, good price. Approx. 60 min., color, copied b&w cover, plastic case. (BE)
($17.00 ppd. to: Straight Time Productions c/o Roger Armstrong/ 3-24-11 Midorigaoka Zama-shi/ Kanagawa-Ken 228 Japan)

"TAKE SOLACE"



JEAN PAUL SARTRE EXPERIENCE
THE SIZE OF FOOD [COMM 10: LP/C/CD]

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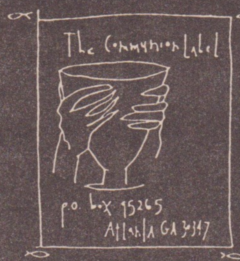

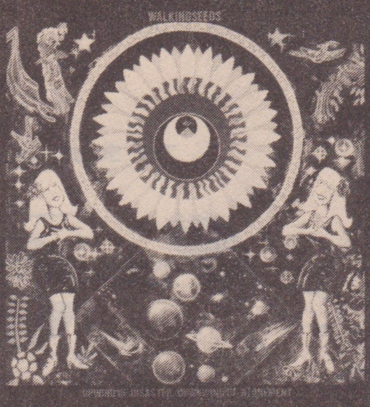

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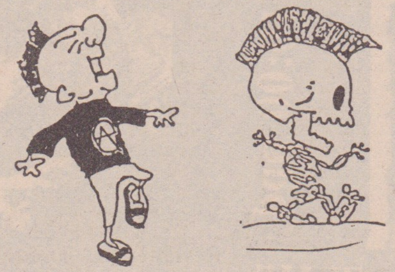

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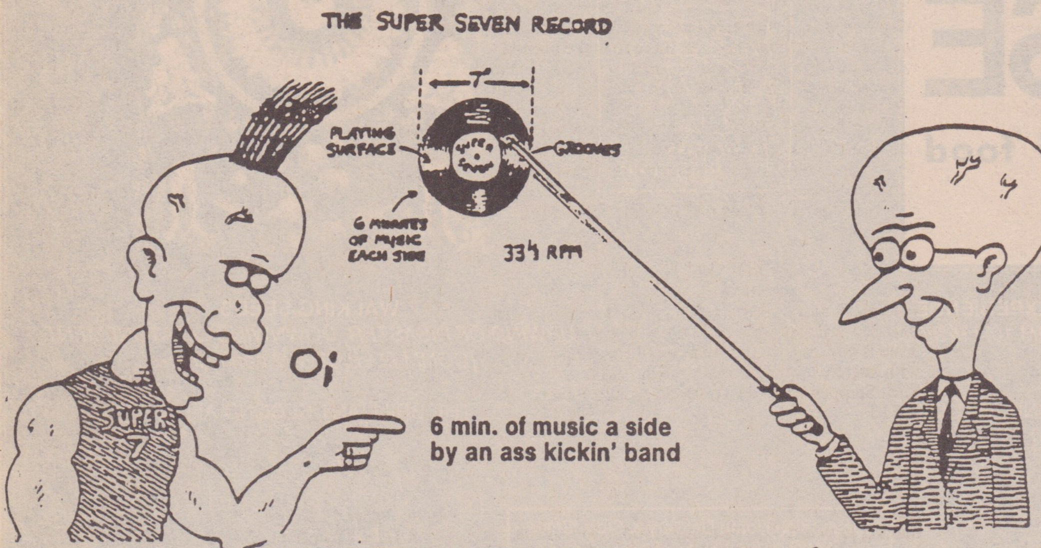

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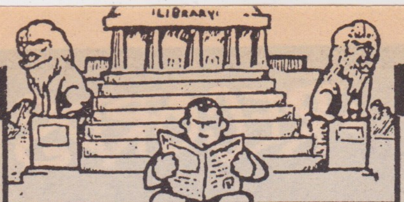
- HHREP - 9 BLACK UNIFORMS - New EP (halloween 4th nov.)

for additional information and catalogue, send us an I.R.C.



BETWEEN THE LIONS

OK the basics...When you send in a zine for review please include a post paid price and make sure the address is clear. At this point in time, we only review zines that share some sort of common ground with the content of MRR. I encourage all zine to send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which reviews countless underground zines. For those interested in distribution in the U.K. send a sample copy to Ramzy, who runs good independent book and zine distribution service in Scotland. You can write Ramzy at AK Distribution / 3 Balmoral Place / Stirling / Scotland / FK8 2RD

Reviews in this issue were done by Martin Sprouse, Chris Dodge, and Lance Hahn.

CHICKEN McFANZINE #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A small zine that contains short rants, some humor, music and zine reviews, plus an interview with Solution? and one with Hunger Artist. (MS)
3740 Stalker Rd. / Macedon, NY 14502

PUDDLE #2 $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
A small zine from Northern California that contains a few reviews, a few opinions, poetry, local information, a story by Lawrence Livermore and a comic about him done by the editor. Simple. (MS)
P.O. Box 381 / Miranda, CA 96553

ALLIANCE #1 / $1 ppd.
8 1/2 x 11 - offset - 16 pgs.
Interviews with SNFU, Accused, The Believers, and Powerhouse plus political concerns and information. (MS)
c/o Mike DiGiovanni / 421 N.W. 15th #81 / Gainesville, FL 32603

THE ILLITERATE DIGEST #4 / $1 ppd.
7 1/2 x 8 1/2 - copied - 32 pgs.
This zine is made up of a combination of music and opinions. This issue has articles on Peace Thru Vandalism, a vivisection (against) plus poetry and some drawings. The music section is made up of an interview with the F-Boyz and zine/record reviews. (MS)
623 Culbertson / OKC, OK 73105

SCRATCH #2 / $1 ppd.
7 x 8 1/2 - copied - 40 pgs.
This zine provides some much needed underground coverage of the DC scene. This issue has good interviews with Guy from Fugazi and Bobby of Soulside plus loads of photos, reviewsQ and local news. Worthwhile reading!
702 Chaney Dr. #306 / Takoma Pk, Md 20912

MOSH HARD #4 / $1 ppd.
6 1/2 x 8 1/2 - copied - 16 pgs.
Interesting zine from Mexico that seems to have more a Euro influence than one from the US. All in Spanish, but looks good and would be a good test for the people I know studying the language. Interviews with Geneticide, Dead Horse, and Articulos. (LH)
Urano #1409, Col. NVA. Linda Vista, CD. Guadalupe, N.L. CP 67110, Mexico.

SKULL SESSION #12 / $1.00 ppd
8 1/2 x 11 - copied - 28pgs.
Great job.Just the right amount of variety to keep those pages turning. This has the usual doses of reviews and interviews - Raped Teenagers, Beyond, Generica, and Skeletal Earth to name a few; but there's also some cool original ideas, like "Poser and Hobbes" comics. Worth seeking out. (CD)
7340 Sills Road / Mississauga, Ontario / L4T 2K1 Canada

NO ANSWERS #7 / $2 ppd.
I'll be the first to admit that when a zine is deeply involved with straight edge, I'm usually cynical. But this one is excellent with many ideas that reach beyond what can often easily turn into conformist attitudes. Intelligent interviews that ask more than the normal questions. This time featuring Infest, Fugazi, Uniform Choice, Inside Out and Slapshot (who's singer goes off into some racist tangents, but the interviewer has the conviction to call him on all his shit). Most surprising (to folks who don't know Kent or Sonia) was a great article on legalizing drugs. Critical for all non-Krishnas. (LH)
Kent McClard / PO Box 680 / Goleta, CA 93116

GOD IS AN ASSHOLE #2 / $1 ppd.
5 1/2 x 8 1/2 - xeroxed - 16 pgs.
Ooh, what a light xerox copy. I would suggest to the editor to find a new place to copy. The bulk of this issue is coverage of the Anarchist Gathering spliced with anarchist type graphics. Okay. (LH)
S.M. Steppenwolf / 1901 7th St. / Long Beach, CA 90813.

DUGAN #1 / $1 ppd.
5 1/2 x 8 1/2 - xeroxed - 20 pgs.
Not bad for the first issue. This guy is certainly making an effort with a caring introduction and ok interviews with Voice of Reason and S.C. hearthrobs, Bazooka Joe. A bit of advice would be more attention to clear layouts. But this is punk, huh? (LH)
Derek Menard / 82 Lexington Ave. / W.W., RI 02893.

RAIN #9 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
The most dangerous cults are the ones who use disorientation and confusion as their propaganda. Disguised as "underground", this is just another religious pamphlet. I've heard it all before and I'm not impressed. (LH)
PO Box 192 / Robertsville, OH 44678

SUBTERRANEAN FIRE 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
"The early poems" by DL Nevin and not too bad either. Some is strong ("Truth" and " Of Penguins"). Others are too soft or ambiguous for me ("Depressed Raindrop"). Not bad, though the layouts do detract a bit. (LH)
Zadfruc Tapes / PO Box 3592 / Oak Park, IL 60302

HAYMARKET: A SHORT PHOTO HISTORY $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Sort of a then and now look at possibly the most significant event in American anarchist history. Also includes excerpts from "Haymarket Revisited" and "Haymarket Scrapbook". Interesting photos though lacking in layout. Good. (LH)
Zadfruc Tapes / PO Box 3592 / Oak Hill, IL 60302

MUSINGS 75¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
Compiled here are some of the better poets involved in what we know as the contemporary underground. Nice printing with mostly good writing. Poetry has been condemned by many zine writers and I think this is a pretty good indication of how it's come. (LH)
Jai Pearson / 168-B South Sea Ave / Burnaby, BC / Canada V5B 3W6

THE ONLY FANZINE #16 / $1 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
Interesting though a bit pretentious. This issue features Oscar Wilde (blech), the Sound of Music (double blech), poetry (some good), and art/comics (mostly good). Some very innovative and aesthetically pleasing layout techniques. (LH)
Maga Publications / PO Box 6704 Station "A" / Toronto Ontario / Canada M5W 1X5

M.A.S. #9 / $2 ppd.
8 1/2 x 11 - offset - 52 pgs.
Titled the "final issue", this fine publication will be reincarnated in the form of Profane Existence. But this last issue goes out with a bang with great articles (pro-choice and smashing fascism) and interesting editorials as well as interviews with Doom, Misery, Sofa Head, Crib Death, the Scrods, DJ Lebowitz and Porcelain Boys. Good stuff. (LH)
PO Box 8722 / Minneapolis, MN 55408

NEWS ABOUT NOISE #4 / $2 ppd.
8 1/2 x 11 - offset - 34 pgs.
Pretty interesting stuff with some well written articles with a different perspective on the New York scene. The bands featured aren't my faves (Halo of Flies, Christmas, Hellcats, etc). But the interviews are pretty good especially if you are into them. The comics are also interesting to say the least. (LH)
1354 Port Washington Blvd., Port Washington, NY. 11050-2628

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CHAOTIC WORLD NEWS AND OLDS #23 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Would-be ontological writings? Interesting effort dealing with anarchy, magic, eroticism in the form of straight forward articles, poetry, and stories. Layouts can be frustrating at times. But the text is pretty interesting. (LH)
Tess, Building D, Room 107, Olympia, WA 98505

NO POETRY / $1.50 ppd.
7 x 8 1/2 - copied - 20 pgs.
Dynamic in-your-face graphics and artwork. A good amount of time has been put towards detail. There's underlying meaning to all this giving it some cohesion. Gripping reading and disturbing visuals. Great. (LH)
Julee-Peeslee, PO Box 17863, Denver, CO 80217

MONGO #1 / 50¢ ppd.
2 x 4 1/4 - copied - 32 pgs.
This is fucking great! Extremely violent, clever, minimalist, sarcastic, negative, and more. Really entertaining. I can't wait for the next one! (LH)
Mongo Boy Press, PO Box 17863, Denver, CO 80217

SMIRK #4 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
Dubbed "post-leftist pleasure politics" it actually sounds like post-situ not too unlike Smile. More along the theme of "I take my desires for reality because I believe in the reality of my desires" (a theme I like). Not too anti-technology with an almost pragmatic (ooh, bad choice of words) approach to our commodity / productivity oriented society. Interesting articles on IMF demo in Berlin, squatting in New York, and oxygen therapy for AIDS. I wonder what they would think of my "desire" to smoke pot and drink beer. Over-all, pretty good reading. (LH)
Schiz-Flux, Box 3502, Madison, WI 53704

SCUMFUCK TRADITION #6 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs. - German
If you're German or can speak German or are completely illiterate and just like neat pictures, then you'll dig this. Looks like it has the usual array of interviews, reviews, art, opinions, and interesting odds and ends. (CD)
Ralf Hunebeck / Muhlenfeld 59 / 4330 Mulheim / West Germany

PUNKSTYLES OF THE RICH AND FAMOUS #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A definite improvement over the first issue. Still a bit choppy with many errors but that's what D.I.Y. is all about! Nasal Sex and Sewer Trout interviews this time around. There's also a "punk wordsearch", opinions, and silly captions. Simple fun. (CD)
1236 Burnham Drive / San Jose, CA 95132

COOL LOSER #2 / 75¢ ppd.
8 1/2 x 11 - offset - 24 pgs.
Monica and Wendy have put together their second issue, which contains a short but good interview with Kevin Seconds, reviews, poetry, opinions and some art. This zine has potential. (MS)
30629 Rue de la Pierre / Rancho Palos Verdes, CA 90274

ASSEMBLY REQUIRED 75¢ ppd.
8 1/2 x 11 - copied - 6 pgs.
Very little content here except some reviews of records and a few letters. The only memorable aspect to this zine is the cool embossed title. (MS)
42-270 Lima Hall rd. / Brmda. Dns., Ca 92201-8152

XEROGRAPHIC WARFARE / (?)
8 1/2 x 11 - copied - 27pgs.
A compilation of various flyers from the New York underground scene. Excellent art by Alex Ross, Sean Taggart, and Daniel Hellman. A must for flyer afficionados. (CD)
P.O.Box 291 / Cooper Station / New York, NY 10276

DRASTIC SOLUTIONS #2 / $2.50 ppd.
8 1/2 x 11 - copied - 32 pgs.
An impressive rag to reckon with. Nice layouts. Fiction adds a different touch. Articles on free trade, vegans, and animal rights as well as Voivod, Son Of Happy, Heibel and others. Also opinions and book reviews. Coolness. (CD)
Paul Abrash / 3063 Dundas St. W #1 / Toronto, Ont. / M6P 1Z5 / Canada

ETT NOLL ETT #11 / $2 ppd.
8 1/4 x 12 - offset - 32 pgs.
Comes with a flexi (see record and tape reviews), which is always nice. Covers some psych/grunge-type bands like Lunachicks, Venus Fly Trap, Rubbermind Revenge, etc. None of it's in English, but ooh that psychedelic, love beam, good vibe layout is giving me some heavy flashback action, man. (LH)
Putte Karlsson / Hunnemarau 11 / S-37434 Karlshamn / Sweden

PUNCH IN THE FACE #1 / $1.50 ppd.
8 1/4 x 11 1/4 - offset - 18 pgs.
A very militant straight-edge zine. The first issue is filled with interviews with Profound (good), Reason To Believe and Turning Point. Not much other than that but some of the interview questions are good, getting away from such a strict format. (LH)
Simon Kelly / 10 Leasoweside / Leasowe. Mersyside / L46 2RW England

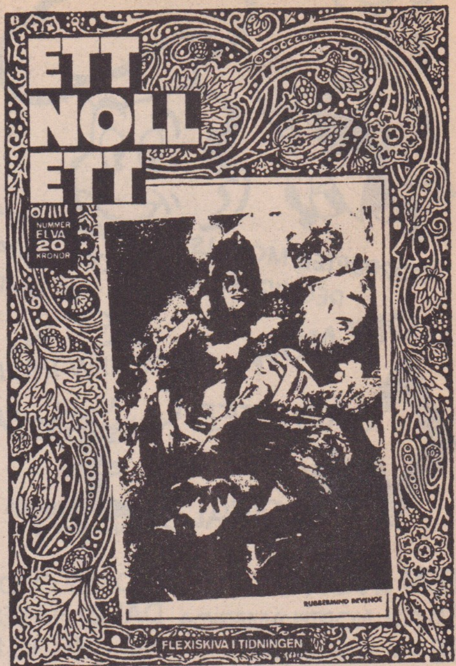
TRAIL SIZE #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
A small zine filled with good reading, this issue has interviews with Bad Religion and two members of S.H.A.R.P. plus music/print reviews and some political information. (MS)
KXLU c/o Colin / 7101 W. 80th / L.A., CA 90045

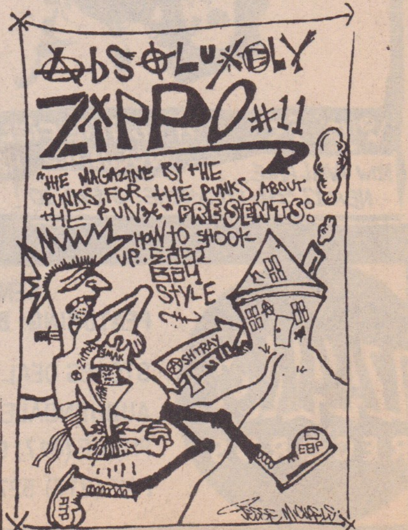
CONTAX ONE #4 / $1.50 ppd.
8 1/2 x 11 - offset - 38 pgs.
This zine is packed with information including interviews with Raw Deal, Brotherhood, Straight From The Heart, Problems Faced, Seizure, Constant Grief, Intensity and more. Most of the interviews cover the basics but with depth; also space is given to politics with an interview with Noreen Mola of Animal Rights Alliance. Good hardcore coverage. (MS)
c/o Becky Perrone / 12 Harriettt Lanr East / Darien, CT 06820

LUV #1 / 65¢ ppd.
5 1/2 x 8 1/2 - xeroxed - 44 pgs.
Tomás has a new project and it's even better than Lies (his last zine). Better layouts, an interesting approach to reviews, and fair to good poetry keep the attention. Also good interviews with Boots n' Booze (an anti-racist skinhead organization), My Bloody Valentine, Bim Skala Bim, Let's Go Bowling, the Honeymoon Killers and Viv Akauldren. (LH)
546 Cecelia Ct. / Los Altos, CA 94022

ANARCHY, PEAS & CHIPS #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
These blokes know what they're doin'. Damn good. I hope upcoming issues are as creative and funny as this. Electro Hippies, Virus Insurrection, Culture Shock, comics, thoughts, poetry, recipes, jokes...Whew! Four stars. (CD)
P.O.Box 172 / Preston / Lancs. / England

ABSOLUTELY ZIPPO #11 / 75¢ ppd.
5 1/2 x 8 1/2 - xeroxed - 32 pgs.
Critical analysis of the rise of Bolshevism with leanings from an anarcho-syndicalist point of view. The ultimate thesis here being that the largely peasant country was not the prescription for a Marxist revolution seeing as the Bolsheviks were largely made up of the industrial working class. Further is the detailed economic analysis of... hold on... wait a minute... fuck! Wrong zine. Punk rock 'til you fuckin' puke. Fuck shit up! (LH)
1550 Mann / Pinole, CA 94564





THERE'S A NEW BAKER IN TOWN.

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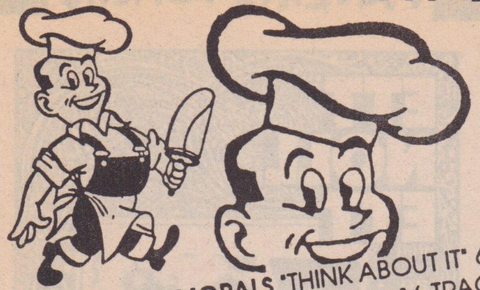

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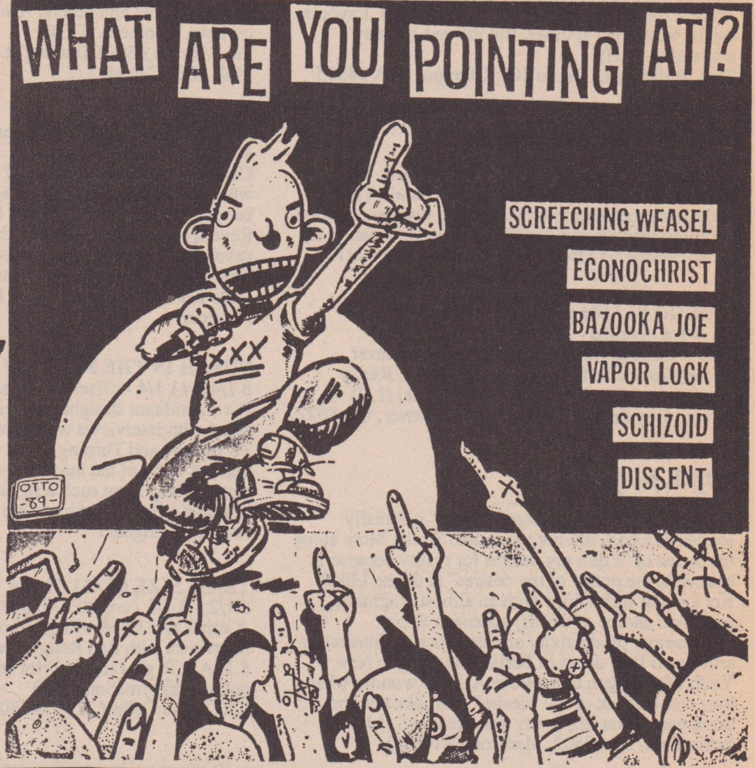

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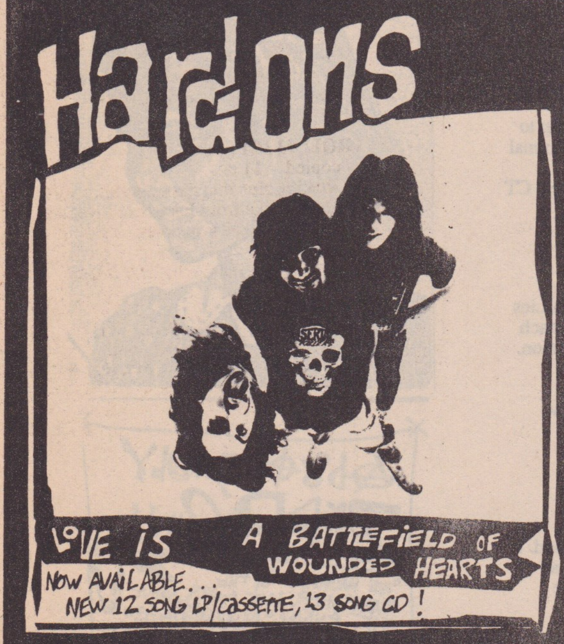

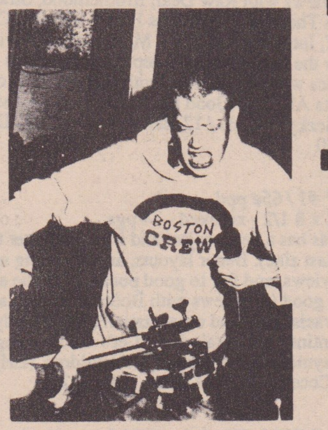

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TUSSIN UP #10 / $1.00ppd
5 1/2 x 8 1/2 - copied - 40pgs.
The final issue (sniff sniff) is here but at least it's leaving with a bang. This issue features the "Best Of Tussin", a collection from the previous issues. There's a lot of creative and really funny stuff here. Get it, it's your last chance. (CD)
110 3/4 S. Indiana / Bloomington, IN 47401

YOUR FLESH #16 / $3.50ppd
8 1/2 x 11 - newsprint - 88pgs.
Another thumbs-up issue of one of the staples of underground goings-on. Half reviews and half interviews with Steelpole Bathtub, Crowbar Salvation, L7, and even Stacy Q among others. Colorful and concise scribblings from the middle of America. (CD)
P.O.Box 2683 / Loop Station / Mpls., MN 55402

EAR OF CORN #7 / $1.00ppd
5 1/2 x 8 1/2 - copied - 20pgs.
Dave-of-Sockeye's zine which emphasizes fun and strangeness. Interviews with Oi Polloi, Suckdog, Starvation Army, and Humans On Leashes. Reviews, comics, and poetry which includes (grrrr....!) Paul Weinman. Otherwise, lotsa fun. (CD)
P.O.Box 2143 / Stow, OH 44224

POSITIVE SANCTIONS #3 / $1.00 & 65¢ in stamps
8 1/2 x 11 - copied - 22 pgs.
The "long-awaited" new issue features interviews with the Pandoras, Sacrifice Choir, and Screaming Trees plus opinion, reviews, and even the 1989 Punk Rock Grammy's. Unbelievable...there's a cover drawing by Tim Tonooka of the ever famous zine, "Ripper"! Cool sez I! (CD)
103 Downey Street / San Francisco, CA 94117

BAD NEWZ #12 / $3 ppd.
8 1/2 x 11 - offset - 76 pgs.
I don't mean to be a dick, but I always thought this was a bit overrated. Mildly clever cartoons, okay fiction (lots of sex, but it's all hetero and by men. Get the picture?), and okay interviews with Roadkill Records, Dead Steelmill, the Dwarves, Spongehead Experience, and Lainie Duro (okay, one pretty good one). Nice colored pages á la Vague. But nothing that special. (LH)
Bob Z, Sarris Bookmarketing, 125 E. 23rd St #300, New York, NY 10010

BRAT / 50¢ ppd.
4 1/4 x 5 1/2 - copied - 32 pgs.
A diverse collection of poetry and prose from the underground. Some really good (Ronald Edward Kittell). Some bad (Marty McEvoy). Some poignant (Jane E. Albertson). Some frustrating (Michael Goforth). But the good does outweigh the bad in many ways. Good collection. (LH)
Bob Z, Sarris Bookmarketing, 125 E. 23rd St #300, New York, NY 10010

FACTSHEET FIVE #31 / $2 ppd.
8 1/4 x 10 1/2 - offset - 118 pgs.
Okay, we all know that F5 is the most concise, comprehensive and consistant journal covering the independent publications network. It's great okay. But for once, let's nitpick. Who actually reads all those reviews? Jesus, they go on forever and every page begins to look the same. My eyes hurt just thinking about them. Y'know, I just can't see any other faults with this volume. Essential. (LH)
Mike Gunderloy, 6 Arizona Ave, Rensselaer, NY 12144-4502

GARBLED TALES #1 / $2.00ppd
8 1/2 x 11 - copied - 30pgs.
Excellent first effort. Reliable coverage of noisy happenings in the U.K. Features include interviews of Bolt Thrower, Doom, Cowboy Killers, Doctor And The Crippens, and Satanic Malfunctions. Well written. Even cool colored paper. (CD)
Ian Harper / 8 Hastings Road / Banbury / Oxon / OX16 OSF / U.K.

GROUND-0 #4 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
A combination of music, politics and humor. This issue includes interviews with Vomit Launch and Agnostic Front, a conversation with Paul Marco (B movie actor, and some harsh words concerning mail-order brides. Of course all the usual zine ingredients are here, too. (MS)
634 Rickert Rd. / Sellersville, PA 18960

GOD IS AN ASSHOLE #3 / free-25¢ postage
5 1/2 x 8 1/2 - copied - 20 pgs.
Besides a great title this zine is mostly made up of short rants and reviews from the editor who seems to have a sense of humor mixed with anger. (MS)
1901 7th St. / Long Beach, CA 90813

ALTERNATIVE #2 / $3 ppd.
5 1/2 x 7 1/2 - offset - 64 pgs. - English
An excellent zine from Europe that is packed with music, politics and humor. This issue has several band interviews, scene reports, articles, reviews, poetry and art, all of which have concerned rebel roots. Get it! (MS)
Hinterdorf 164 / 8933 Machwanden / Switzerland

DAGGER #10 / $1.65 ppd.
8 1/2 x 11 - copied - 34 pgs.
Covers Urge Overkill, Laughing Hyenas, Go-Betweens, Bullet Lavolta, and the end of the Chills. All the standard stull as well. Not my cup of tea, but if it's yours, this is well done. (LH)
Tim Hinely / PO Box 460 / Somers Point, NJ 08244

SOUNDS OF SUBURBIA #5 / $1.75 ppd.
8 1/2 x 11 - copied - 26 pgs.
Sadly, this one won't be coming out for a while as Rachel will be going to Indonesia for a year. Anyway, good politically correct zine with the Detonators, Oi Polloi, Confrontation, poetry and lots more. (LH)
PO Box 7472, Wilton ,CT 06897

THE NEW DRILL 75¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
Basically a collection of poetry by Erik Grotz. Based around his high school experience, it's not the most developed writing. But very readable and at least covers something most of us can relate to. (LH)
15854 Montview Dr., Dumfries, VA 22026

MOTORBOOTY #4 / $3 ppd.
8 1/2 x 11 - offset - 64 pgs.
Really funny stuff here. Features everything from Funkadelic to Evel Knievel to eccentric director Dusan Makavejev. Best of all are the articles like "Been With the Band" (a take off on the groupie auto-biography) and "When Bands Begin to Suck" (a guide of sure signs of bands entering suckdom). Funny. (LH)
PO Box 7944, Ann Arbor, MI 48107

PLAIN BROWN WRAPPER / $1.65 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interesting format with the brown mailing wrapper. But the content leaves a bit to be desired with the bulk of it being comics (from okay to bad to semi-racist). Interesting interview with Firehose oddly enough. Not terrible, but could be much better. (LH)
PBW 1241 W. 10th, Erie, PA 16502

ROBOT TANK #1 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
The guy doing the zine seems to have a good head. But the bands he interviewed were just awful. CATCH 22 seemed just like everyone else until they start talking about America being the best country around. ARMED RESPONSE repeat homophobic rhetoric and may even be racist. C'mon Ian, can't you interview anyone else? (LH)
8225 Spruce, N.O.,LA 70118

HAMBURGER SCHOTENKAMPF #10 / $2 ppd.
6 x 8 1/4 - copied - 28 pgs.
Pretty good looking zine with a lot of stuff on nazis and skinheads. It's all in German so I don't know what the content is really like. But if it's consistent with the graphics, it 's probably pretty good. (LH)
Henrik Peschel, Lippmannstr. 32, 2000 Hamburg 50. West Germany

PHOTOSTATIC #37 / $8 for six issues.
7 x 8 1/2 - offset - 48 pgs.
Perhaps the artistic mutant offspring of our industrial culture. An interesting publication more for the graphics than text. No surprise, seeing as the abstraction is focused on aesthetics in "machine culture" art (photos, xerox, "generative image making"). But can artists disassemble their culture when entrenched by it? Would they want to? Very interesting and a must for politicos looking for something beyond the normal dogma. (LH)
911 North Dodge St. / Iowa City 52245.

REEDICKULUST #1 / $4 ppd.
8 1/2 x 11 - xeroxed - lots, okay?
If you buy zines by the pound, you'll certainly get your money's worth. Well over 150 pages of stuff. Interviews with Chuck of Atomic Comic, So Much Hate, No Fraud and some woman named Jenny who spent some time in jail. A third of the "zine" is a reproduced gun catalog. Something obnoxious for everyone if you take the time to really look through it all. (LH)
Freddy the Bastard / PO Box 14932 / Gainesville, FL 32604

JENN ZINE #4 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine contains nothing more than a few photos of people skating, a poem or two, and a couple of inside jokes. A zine that could only be of interest to friends of the editor but even that might be asking a lot. (MS)
1311 E. Reynolds / Goshen, IN 46528

ENERGY WASTED #1 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
A simple but good first issue that has interesting interviews with Dissent and Lawrence Livermore plus music, zine and book reviews. Limited edition of 100 copies on white paper. (MS)
6801 Appoline / Dearborn, MI 48126

GENETIC DISORDER #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Libido Boyz, SNFU and GG Allin plus a couple show reviews and a comic. (MS)
1650 Smoketree Dr. / El Centro, CA 92243

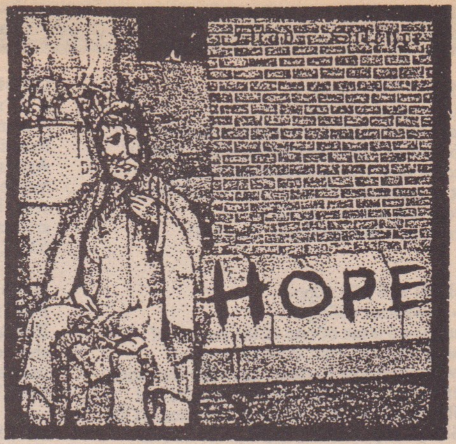
DECONTROL #3 / $1 ppd.
8 1/2 x 11 - copied - 11 pgs.
A pretty dry looking zine that has interviews with the Working Mothers, Mike from Factsheet Five, and Ted from Sabotortoise plus a few reviews, radio information, etc. (MS)
205 Dogwood Dr. / Lawrenceville, GA 30245

LADYMA ZINE #8 / $2 ppd.
5 3/4 x 8 1/4 - copied - 12 pgs.
Especially pleasing as it's from Poland, this one has fine layouts and would be very readable if it were in English. This issue features De Kift, the Plot, Asta Kask, Berier, as well as articles on Cuba, Maximum Rock-n-Roll and other Soviet fronts. Good. (LH)
No Address

ANTENA KRZYKU #6 / $2 ppd.
5 3/4 x 8 1/4 - copied - 24 pgs.
Another readable and well laid out zine from Poland. All the standard zine stuff with pretty good sized features on Shrug, Jany MA, APSF and the Fixtures. But that cover is gonna give me nightmares! (LH)
Arek / PO Box 1811 / 50 - 385 Wroclaw 46 / Poland

VOID WHERE PROHIBITED #29 / 50¢ ppd.
8 1/2 x 11 - copied - 12 pgs.
All the standard punk rock and anarchy you can stand. Political clip art, letters, poetry and interviews with Knifedance and Bloody Mess fill these pages. (LH)
1103 W. Gift / Peoria, IL 61604.

DEAD CLOWN #8 / 25¢ + 2 stamps
5 1/2 x 8 1/2 - copied - 18 pgs.
Nice compact little zine with all the good political stuff. Okay interviews with Mecca Normal and Kevin Seconds. All the standard zine stuff as well. (LH)
Dead Clown / PO Box 2095 / Quincy, MA 02269



For Your Ego's Sake $ 3.00
The long awaited third release from this band! A four song e.p., dedicated to numerous animal issues, but not from such a predictable angle. DEAD SILENCE'S first release in nearly two years and boasting a hot tight new line-up. Contains a live version of 'Mad Scientist's Ball' plus a Rudimentary Peni cover with two intelligent originals. E.P. comes with a thick booklet and contains listing of companies, which do not test on animals.

HOPE $ 3.00
The fourth and newest release from DEAD SILENCE. A great remake of the hard to find song 'Sally', also two new original hot songs that take the melodic drive of older punk and combine it with the angry upfront style that makes this band stand out. A noncompromising & very strong release. Contains lyrics and rantings by each member. Also contains some surprising facts about the homeless situation in the richest country in the world!!!!

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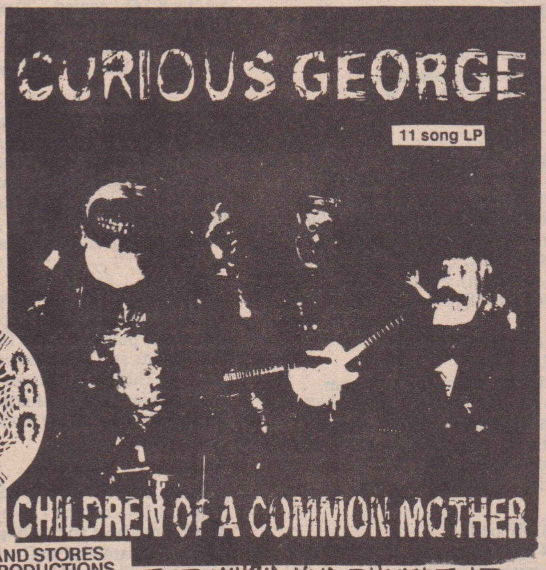

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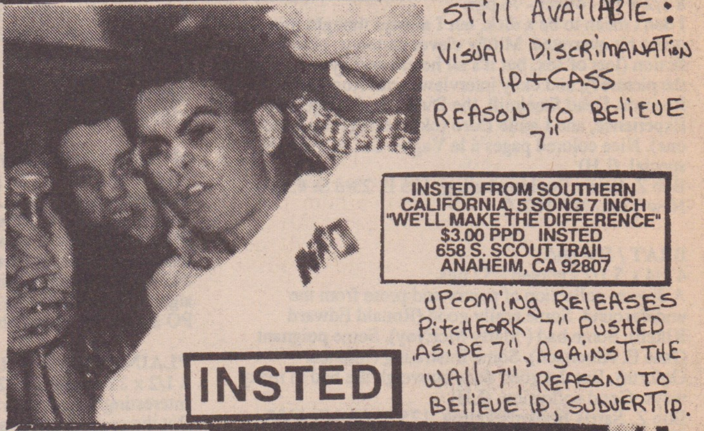

CLASSIFIEDS 40 WORDS $2

WHIPLISH DIGITAL hardcore/ punk/ industrial/ speed/ thrash CD's. Hundreds of titles at low mail-order prices. Send 50 cents for complete CD catalog. Whiplash Digital, PO Box 10366, Rockford, IL 61131-0366.

TRADE 7"s by Dickies, Blitz, Sham 69, Damned, U.K. Subs, Buzzcocks, Discharge, X-Ray Spex, LP's by MIA, Genocide, Accused, Rejectors, Misfits bootleg etc. I need Dischord 7"s, SSD-Kids..., DYS-Brotherhood etc. Send lists to: Wayne Blackshire, Apt. 2, 282 Falling Run Road, Morgantown, WV 26506, USA.

WOULD ANYONE POSSIBLY WANT Naz Nomad and the Nightmares "Give Daddy the Knife Cindy" on purple vinyl? Write: Eloise, 1253 Roosevelt Ave., Glenview, IL 60025.

THE EASY GOINGS 7" EP has arrived. San Francisco's premiere punk-easy listening-truck driving-psychedelic band. Three tunes that will ruin your concentration. $2.50 from Bee-Fast Records, c/o Breakfast Without Meat, PO Box 15927, Santa Fe, NM 87506.

HELLO PEOPLE I want to trade records, have lots of trades. I want SSD get it away and lots more. Also I search all things for a Dutch zine called "Nooit Meer" Every one can write in who wants to correspondate. Marcel Parelvissersstraat, 3g2 7323 CL, Apeldoorn, Holland.

PUNK METAL SLAM ROCK from hell! boston's own The Migrains 5 song cassette "B Negative" is available $6 made payable to Mike Saporito, 61 Eutan St. #209, East Boston, MA 02128.

LESBIANS with a sense of humor write me now. Also, persons who enjoy star-gazing, reading Homocore, vegetable rights, getting drunk at S.E. shows, desecrating inanimate objects, sneaking into cemetaries, and even serious things must write this minute. Minnesotans only please. Thanks, Pat, PO Box 33263, Minneapolis, MN 55433.

MINOR THREAT, Out of Step, silk-screened cover, only 25 made, slightly water-damaged cover but artwork still clear, album plays mint. Only $100.00. Agnostic Front, United Blood 7", Picture label only 150 pressed, record has three pops and cover is slightly worn at sides. $60.00. Write to: Bill Noctor, 17805 Martha St., Encino, CA 91316.

WANTED: Plasmatics '81 original of "Metal Priestess" + all 7", 12", + t-shirts, posters, rare stuff (please state how many songs Metal Priestess contains!!) C.O.C. demo tape + first EP, Crucifix EP, Agnostic Front EP, A.O.D., Poison Idea EP's, Freeze-stuff, does anybody send along with prices incl. p+p, I'm also looking for Robert Crumb-comix please send an exact description!! Write to: Matthias Köpfer, Hurstweg 46 A, 7800 Freiburg, W Germany.

WANTED: Anything and everything by that crazy, insane Pushead. Artwork, interviews with, zines, posters, personal articles, drawing tips, etc...Send info to DLD #374, 310 Franklin St., Boston MA 02110.

VIDEO FOR TRADE. Have GG Allin, Iggy, Ramones, Big Black, Skinny Puppy, Black Flag, and many more. Your list gets mine. Merle Allin, 28 Quint Ave, Allston, MA 02134. Phone (617) 254-8577.

ANTI-RACIST SKINHEADS "Pennsylvania Skinheads", the 4-song demo by Youth Alliance is available now. Send $3.00 to PO Box #631, Red Lion, PA 17356. PS-Also willing to trade for other demos, 'zines, etc.

ATTENTION ALL BANDS! Looking for songs to be used in skateboarding film. Write or send tape to: Red Raven Productions, 47 Hornet Road, Swansea, MA 02777.

INCREDIBLE SHRINKING FANZINE. Demo's, vinyl, band info/news, opinions, anything at all wanted for next issue. Get #1 or better still #2 containing UK Subs, Naked Raygun, and Political Asylum. Write I.S.F. Nerve Center, 28 Howe Park, Edinburgh, Scotland, EH10 7HF.

I'M WAITING HERE TO HEAR from people in the Minneapolis scene to correspond with etc. I'm a 29 year old guy who's environmentally, socially and politically aware of what's out there even though it may be a bit before I'm free, being incarcerated and most lonely and severly bored. I'm interested in anarchist, grunge, oi and loads of all sorts of punk core stuff. White supremacist sleaze bags need no even bother. Parents address, to Dan Van Lanen, 1125 Rutledge St., Madison, WI 53703.

BANDS NEEDED for new compilation: 100 Bands That Can Change Their Diapers. All bands will receive free copy of tape and booklet. Send to new address: Little House On The Perry, 0406 Clement, Texas Tech Univ., Lubbock, TX 79406.

WE WANT BOOKING! Freezerbrn is a original and professional band that put on a kick ass show! For info and demos call or write: Angus (802)862-6661. 90 No. Winooski Ave. Apt #3, Burlington, VT 05401.

HEY! I have 100's of underground metal/ hardcore records for sale, by 120 different artists! Everything from Rollins to Ramones to Venom to Destruction! Write for a complete list of titles: Charlie, 467 Windsor Ave., Stratford, CT 06497.

WRITE FOR CONTAX ONE #4 Now! With SFTH, Raw Deal, No Outlet, Seizure, Blackout Records, and many others, + animal rights, comix, trivia, photos, reviews, skating, and info! $1.75 ppd to: Becky (COZ), 12 Harriett Ln. E., Darien, CT 06820.

LET'S TRADE! For trade: COS 7" green, Life's Blod 1st press, Murphy's Law LP green, X Marks...comp., WarZone 7" 1st press, Blackout comp 1st press. I want: Token's Ready Or Not + From Beneath...Write: Becky, 12 Harriett Ln. E., Darien, CT 06820.

DESPERATELY WANTED: Angry Red Planet "Too Much Knowledge", Ignition 9" flexi, X-Ray Spex "German TV" bootleg. "No Nazis!" 90-minute compilation cassette out now, $4.00 postpaid, cash only. Anthony Williamson, 3120 Bloomfield Lane Apt. #1011, Auburn Hills, MI 48057.

HOWDY! our soon to be zine needs your band to review, send info for band spotlights, and ways to be reached for interviews. Inquire about dirt cheap ads. Any contributions, letters, etc. are also welcome. Thanks for your help. Write: Bird Carpet 'Zine c/o Scott Candey, 4218 Hearthside, Traverse City, MI 49684.

WALK ON GLASS, Sniff Enamel, Break into buildings!!! Reedicklust #1 available finally..."No redeeming value whatsoever," said a cop(now paralyzed)...Int.s with So Much Hate, Corrupture, No Fraud, Chuck Atomic Comic, Target Practice, and Jenny Talking About Jail, plus tons of crap opinions...$4 postpaid to Freddy the Bastard PO Box 14932 Gainesville, FL 32604. $5 overseas. Over 150 pages.

INTERESTED IN BRUTAL GRINDCORE/ hard core? Then why not send for the new Exit-13 demo "Disemboweling Party"? Seven tracks of buffalo-wing-core. $4.00 (U.S.) $5.00 (elsewhere) Pat/ P.O. Box 342/ Camp Hill/ PA 17001-0342. Cash only. Fuck emo.

22 YEAR OLD MALE. Like H.C./ (some) metal and other interests. Looking for open minded and honest females. Sick of head-trips n' lies. Feel the same? Write me. All letters answer. Jerry P., 9020 Newmond Road, Richmond, B.C., V7E-1N3, Canada.

ANTI-RACIST SKINHEAD searching for Oi!, Ska, and Oi-core records, demos, 'zines, etc. to trade. Also looking for correspondance with anti-racist skins from anywhere. Not interested in any Rock-a-rama records! A.R.A. c/o Brian/P.O. Box 631/ Red Lion, PA 17356.

"TAPE TRADERS! MORE THAN 700 tapes available now (it's growing everyday)! Lives, demos and reh. tapes for trade. Send your list to: Valentino Pittin, Piazza C., Augusto No 1, 10122, Torino (Italy)."

LOVE MONEY (MUD HONEY) For auction: Touch Me I'm Sick - Brown vinyl (800 made) or Black vinyl (200 made) or Yellow vinyl or Orange vinyl (5-10 copies pressed) Also - Sonic Youth/Mudhoney - Black vinyl (2500 made) or clear vinyl (500 made) or Black vinyl test pressing (15 made) or clear vinyl test pressing (one made). Closing Oct 1st. 1714 Cole St., Enumclaw, WA. 98022. Ph. (206) 825-1346.

THE EXPERTS RANT: "Too weird for words!" Mitzi Waltz "Not punk rock" Tim YoMama "Most Bang for the Buck!" Mike Gunderloy "The though police are after me now!" Dave E "Costs $1.50 and has poetry" Martin Sprouse. Be as confused as they are. Send $2.00 for the latest issue of Poppin' Zits! guarantied to never have either poetry or GG. Jerod Pore, 1800 Market St. #141, SF CA 94102.

HEY YOU, I'm a 16 year old kid and I'm into all types of shit. I am doing a zine called Dugan and I want people everywhere to write to me. My fav's are: 7 Seconds, Crimpshrine, Dag Nasty, the Lookouts, Op. Ivy, Verbal Assault, Fugazi, Token Entry, AOD, the Mr. T Experience, and almost any other hardcore band there is. So write!!! Derek Menard, 82 Lexington ave, W. W., RI 02893.

FREE TAPES! Buy 10 copies of I Didn't Do This To Impress You (Z-002) on Zadfruc Tapes, incl. Hermanos Guzanos, Rake Wounds, Terror X, Buckle Mutants, and more and get 1 free. 3 bux ppd punk to industrial, experimental, to just plain wierd. A few copies of guidance internal: a Bob Z benefit still left $4 ppd. Send SASE for a list. Zad Fruc Tapes, PO Box 3592, Oak Park, Il 60302. MO's to R. Lancelot.

PHOTOGRAPHERS- I need advice on shooting shows and would like to collect and start trading photos w/ anyone interested. Kyanne Breden, Camp Hill Rd., Pomona, NY 10970.

WANTED: NO MERCY and Suicidal Tendencies. Anything and everything. Will pay big cash. DIR, 2344 S 17th Ave, Broadway, IL 60153.

HELP I'M STUCK in Idaho I need people to correspond with. I listen to some hardcore, industrial, and gothic. I just moved from California and my life is fucked. I need to be diverted from my depression. I will write to anyone who will take the time to write to me. Michelle Green, 414 Hillview Dr, Boise, ID 83412.

CLASSIFIEDS

40 WORDS $2

THE UNDERGROUND, send us your want list along with a s.a.s.e. and we'll send you a rare records and poster list. The Underground, 1164 E. Twain Ave., Las Vegas, NV 89109 Ph.(702)733-7025.

FULL CIRCLE DISTRIBUTION bringing Europe to America and vice-versa send SAE/ IRC now for list including: Napalm Death, Culture Shock, Instigators, Sink, Subhumans, Dan, HDQ, Crass, Decadance Within, Conflict, Rudimentary Peni, Hellbastard, Sore Throat, Joyce McKinney Experience, Generic, Electrohippies, Heresy, Oi Polloi, Visions of Change, Mega City 4, Ripcord, Doom, Stupids, Boltthrower, Cerebral Fix, Cowboy Killers, Toxik Epex, Concrete Sox, Axegrinder-shirts/ records/ tapes/ videos/ magazines. Tons of European/ US stuff. Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

TATTOOED? I'm writing an article on Punk/ HC tattooing practices. Please send pics, stories, drawings, etc. I need anything pertinent. Put your skin art in print! Thanks! Steven Snair, 6241 Chebucto Rd., Halifax, N.S., Canada, B3L-1K7.

COMPILATION TAPE - bands we need your material. Volume I and II sold out over the US. Professional quality only please. Distributor inquiries welcome. Send material to: SMM Enterprises, PO Box 4166, florence, SC 29501.

LABELS AND BANDS - we are interested in distributing your product, Database, programming, all the works. Quality only please. Send material to: SMM Enterprises, PO box 4166, Florence, SC 29501.

ATTENTION BANDS: Growing record label is seeking creative bands for future releases. Send tape/promo to Leopard Gecko Records, P.O. Box 45486 Tacoma, WA 98445.

WANTED: The following Sub Pop singles by Swallow, Tad, Flaming Lips, Helios Creed, Afgan Whigs, and Mad Daddy. Also Sub Pop 200, and Green River "Rehab Doll" on green vinyl. Name your price. Write: Mark 1173 Lancaster Way, Sarcamento, CA 95822.

INTERREGNUM ZINE is looking for people to help with future issues. Photos, interviews, graphics, ads, classifieds, distribution, whatever. Write to 8822 Midvale Ave N, Seattle, WA 98103.

INTERREGNUM DISTRIBUTION tries to provide cheap distribution for various bands/ zines. Any profits are donated to grassroots social action groups. Contact us if you have ANYTHING you want distributed. Free list/ more information: 8822 Midvale Ave N, Seattle, WA 91803.

RECORDS FOR SALE-send bids: Minor Threat: Eyes 7", Negative Trend 7", Lewd 7", Misfits: Bullet 7" (1st press), Really Red: Moral Majority 7", 7 Seconds: Skins 7", Necros IQ32 7", Necros: conquest 7". Anthony P.O. Box 151244 San Diego, CA 92115.

MISFITS...MISFITS. Evillive Lp green vinyl $100.00, original 12" $100.00, Walk Among Us 2 7" green $50.00, Walk Among Dead yellow $50.00, Horror Business $200.00, 3 Hits From Hell $175.00, I Ain't No...LP 500 pressed $90.00, Who Killed Marilyn $225.00, Halloween $200.00. Will trade or work out deal to suit you. Lots more so write or call. Only serious offers please. Above prices are not set - just ballpark figures. Tony, 17 Kingery Quarter #107, Hinsdale, IL 60521. (312)920-8668.

RECORDS WANTED: Will pay cash or trade rare punk records (2000 punk records for trade). Wanted: Current 93: Dawn lp, Live bar maldoror lp, Nature unveiled lp. In menstruel night (pic disc). Lemon Kittens: Cakebeast 12", if you bite the head lp. Death in June: Heaven street 12", She said destroy 12" SPK: 7"ers, NON: 7" Nurse with wound: Chance meeting lp, Quiet men lp, Merzbild lp, Ostranenie lp, Insect lp, Gyllenscold 12", Brained 12", Torture to concious-Compilation LP Whitehouse: LP's, Cazzaza: to mom 7". Write: Anthony P.O. Box 151244 San Diego, CA 92115 USA. PS: Also want to correspond with anyone into this stuff. Phone: (619) 582-2487 (12-5pm pacific time).

LOOKING FOR CORRESPONDENCE with females and live tape trades have a list a mile long of H.C. tapes mostly live and demos write to Matt 8041 East Southland Manteca, CA 95336.

LARGE LIST: of rare records to trade. Lots of UK stuff will trade for any USA hardcore and early punk. Mainly interested in: Misfits, Danzig, Manson, Bad Brains, and CD's. Write to: Tez, 132 Twist Lane, Liegh, Lancs, WN7 4ED.

ENJOYS SKATING, born 25/4/75. Listens to HC especially Slapshot, Stars and Stripes, Chain of Strength plus N.Y.H.C. etc. Would like to write to someone somewhere around the same age. Anton Connor, 17 Thorwood Court, Carlisle Rd., Buxton, Derbyshire, SK17 6XZ, England.

WANTED: Deathwish 7", Touchdown shirt (XL), Youth of Today 7" orange vinyl and 1st LP black/gold cover, Revelation, Touch and Go, and Schism test pressings. Buy Victory Records!!!! Tony, 17 Kingery Quarter 3107, Hinsdale, Il 60521. (312)920-8668.

BANDS WITH VIDEOS!! I do an alternative video show and need videos of bands. I will show videos, concert footage, interviews. In return you get airplay and free advertisement. I'll swap or copy and return - Jeff, PO Box 2424, Kalamazoo, MI 49003-2424.

CULT OF THE DEAD COW brings you killer original tees and stickers. More versatile than mom's home cooking! Send SASE for catalog with zillions of amazing designs: cDc Communications, PO Box 53011, Lubbock, TX 79453.

SEE HEAR music-related magazines and books: We carry fanzines, music magazines and books, and comics. All types of popular music, past and present, including hardcore, punk, garage, and much more. Mail order catalog $1.00 or 4 IRC's. Wholesale inquiries welcome. See Hear, 59 E. 7th St., Dept. MRR, New York, NY 10003.

DESPARATELY LOOKING FOR any material from Cro-Mags, Brian Eno, N.A., Jane's Addiction, Agnostic Front, and vintage Bowie. I will buy, sell and trade. I have live tapes/ flyers/etc. Erice, 1150 Virginia Lane 15, Concord, CA 94521.

COOL LOSER ZINE #2 is out now. Take a chance, it's got a lot of stuff to satisfy everyone's needs! Send 3 stamps to : 30629 Rue De La Pierre, Rancho Palos Verdes, CA 90274.

ARE YOU SICK of meddlesome U.S. government trying to run the world and your personal life? But you're not sucked in by the sterile socialist left? You're probably libertarian. Write INGSOC, PO Box 1131, Lake Worth, FL 33460.

BUTTHOLE SURFERS BOOTLEGS wanted for trade. Also we want to compile a referral list of serious Buttheads for upcoming unofficial fan club newsletter. Tell us your fave Butthole anecdotes! We'll print 'em. Send for info. ODI-musix, 431 Hoyt St., Darien, CT 06820.

STARTING A ZINE on pen pals, classified ads, records sellers/buyers. Also for band promoters, club bookers, tec. Bands: send vinyl/demos for review. Send to: Hardcry, 16453 Richvale Dr., Whittier, CA 90604. Girls encouraged to write! EO M/F/V/H

MISFITS AND SAMHAIN vinyl wanted: Any colored, autographed, or just any stuff espec. any boots. (Evil is as Evil Does) Also interested in buying 7 Seconds 7". AF gatefolds. FU's 12" or 7". DK"s. Dischord 7" and 12". And most any colored wax. All mail answered, send list and prices to: Eddie Rodriguez, 165 Tresca Rd., Jax. FL. 32225.

CRINGER HAS MOVED. Mucho appologies to any unanswered mail and pen pals lost along the way. But here is a very permanent address at which to contact us: Lance c/o MRR, PO Box 288, Berkeley, CA. 94701. Better yet, call: (415) 648-3561.

RECORDS FOR TRADE or sell: Samhain/ Misfits 2 x LP live (Fiend Club), SSD (The Kids Will Have Their Say) LP boot, Up Front (Spirit) LP 1st press, Youth Of Today (We're Not In This Alone) LP foreign press with different cover, yellow vinyl, remixed, etc...Madball (Ball of Destruction) 7", Slapshot (Might Makes Right) 7" signed, Youth Brigade (What Price Happiness) 7". Write to" FH/900 Azales St, Oxnard, CA 93030.

!INTENT TO INJURE! (Formerly The Undecided) Combining SSD and Raw Deal to bring you the New School of Boston Hardcore! 7" EP out on Oct. 15th (if no problems) on Seattle's OverKill Records! $3.50 ppd (No Checks), M.O.'s payable to Kiersten Hanson. Overkill Records / PO Box 20224 / Seattle, WA 98102.

SKATEBOARDER? DRUMMER? German? Swedish? Visiting the USA? Or? Bisexual? Rad skaters and cool dudes wanting a buddy drop a note to Rick, Box #312, 990 Geary, SF, CA 94109. Check it our for sure!

FOR SALE. 7"s minor threat-demos, minor threat-buff hall, warzone-lower (gold vinyl) fear-fuck christmas, fear-bootleg, germs-forming, heresy-flexi, last rights-chunks, 7 seconds-skins (clear vinyl), 7 seconds-committed for, chain of strength-true (green vinyl). Make offers to: Mark, Box 1065, Stanton, CA 90680.

FOR SALE. 12's minor threat-out of (1st press0, minor threat-out of (german), minor threat-12" (1st press), misfits-wolfsblood, necros-conquest for death, youth of today-break (1st press), bad religion-how could, 7"s social d.-mainliner, shattered faith-reagan, will evil win-flexi. Make offers to: Mark, Box 1065, Stanton, CA 90680.

WANTED - One million people to send me one dollar each. Hurry, deadline is Oct. 17, send to: Chris, PO Box 310754, Tampa, FL 33680. I was weanted by Lisa Lombardo.

MALE "PUNK" FROM NJ into art, music, like, wants to hear from anyone with an open mind. I'm not "straight" or vegetarian, but don't let that stop you. Favorite bands: Flipper, Pussy Galore, Stickdog. Hates bullshit, loves originality. Andy Davis, 194 Oak Ridge Ave., Summit, NJ 07901.

CLASSIFIEDS 40 WORDS $2

FOR TRADE, or sale to the highest bidder: I have Misfits "Bullet" (red), "Halloween", "3 Hits From Hell", "Night of the Living Dead", "Cough/Cool" (repro) and "Who Killed Marilyn", Big Black "Rema Rema" (original), Rapeman single, Mudhoney "Touch Me..." brown wax, Halo Of Flies singles, Bastards "Shit for Brains" green wax/linoleum-cut sleeve, Husker Du "Statues" (1st), Run Westy Run & Soul Asylum 45's, "Dope Guns & Fucking" Vols. 1 or 2, Pagans Terminal label album, DRI "Dirty Rotten EP" seven inch, Sonic Youth/Mudhoney split 45 (black or clear), Agnostic Front "Victim In Pain" original, Nirvana 45, Replacements "Shit Hits Fans" cassette, God Bullies Mad Queen 45, Vertigo "Two Lives" original single, Iron Cross "Skinhead Glory", Samhain "Initium" marble vinly lp and much more. I need Necros "Sex Drive", Dicks "Hate Police", Big Boys "Frat Cars", Hugh Beaumont Experience 45, Alex Chilton "Like Flies On Sherbert" on Peabody label outta Memphis, 1st 2 Child Molesters 45's, Queers/NY Niggers/Lewd/Huns/snots/Defniks 45s, Freeze "I Hate Tourists", Radio Birdmen "Burn My Eye" original, Mad "I Hate Music", Eat "Communist Radio", Fix "Vengence", Fear 1st 45, Zero Boys "Living In The 80's", Rotters "Sind The Whales", Pagans "Six and Change", Underwearheads "Tangmania!", Razar 7-inchers, many other 70's/early 80's punk records, uncommon foreign sleeves of Ramones, Iggy, Wire, Buzzcocks, MC5, etc., any unusual Beefheart, Dylan, or Velvets items, plus a whole lotta old blues, rockabilly and 60's snot that mosta you younguns could care less about (so steal your parents' collections!). Respond with stamp or IRC to Mark, Box 80037, Mpls, MN 55408. Phone is 612-825-7786 before midnight Central time. Apologies to around 40 people who wrote last year and didn't receive replies (computer mistake—sorry).

HELP! This coming year I'm gonna have to write 80 pages for my master's degree. The subject I'm choosing is about pop music and all its social consequences in the US in the 60s. Needless to say I need material ranging from books to bands lyrics to artwork to articles to anything you think might help. If you're willing to do something for me please get in touch. Of course I'll pay for books, xeroxes...etc, and shipment. Francois Bouthiaux, 26 rue Mégevard, 25000 Besancon, France.

ATTENTION GRUDGE FANS! Anyone writing to Grudge, please disregard the PO Box number and write to 9337 Gallatin Rd. Downey, CA 90240. All 7" ep's are $3.00 p.p. Cash only. Thanks! Grudge still lives! Grudge will never die!

7" AUCTION: All Dischord, Bad Brains, Iron Cross, A.F., Negative Approach, C.F.A., Meatmen, Antidote, Abused, Necros, Urban Waste, Violent Children, Y.O.T., Underdog, Crippled Youth, and more many doubles and various pressings. Insured. B. Saunders 13 Aviary St. Warrenton, VA 22186.

FOR SALE: SSD "Get it away" 12", Faith/Void LP, orig pressing, Mudhoney "touch me" 7" brown vinyl, Swallow "Guts" 7" yellow vinyl, Meatmen "Blud Sausage" 7", Double 00 7", Artificial Peace, Exiled 7", Send bids to Jeff Thomas SE 215 High St. Apt A Pullman, WA 99163.

WANTED: MILITANT, ANARCHIST papers or magazines and flags of liberation, (FSLN, FMLN, PLO, etc. Any size). Also any serious leftists or marxists please correspond. No boneheads please. LA Mower, 4903 W. 121 St., Hawthorne, CA 90250.

RARE VIDEOS punk, HC, industrial, reggae, new wave, thrash, horror, cult, metal, thousands of rare videos. Send $1 for list to Nick PO Box 610 Old Chelsea Station NY, NY 10011. Phone: 212-2551955.

19 YEAR OLD male bored in the valley. Lack of outlets for expression - looking for young band who needs a singer/lyricist. Also seeks friends in the San Fernando valley. Please write me. Wade Wisinski, 16851 Superior St. Sepulveda, CA 91343.

WANNA WRITE FOR a zine? Feedback fanzine is looking for people to do interviews, reviews, articles, drawings, photographs especially from foreign countries so if you can help out please do so. Gabriel Gutierrez, 1982 Scenic Circle, Hollister, CA 95023.

HELLO THRASH/GRIND KIDS Napalm Death/SOB 10 songs split flexi EP in available. Extrem rapid thrash rips up you! 2 copies for $5.00 ppd, 10 for $10.00. Cash only. c/o Izumi Kubo, 35-3 Sannaicho, Sennyuji, Higashiyamaku, Kyoto, 605, Japan.

LIFE IS A PROCESS of dying and murder is bound to become trendy. Hazardous Waste Vol. #1, self indulgent prose carbonated with psycho babble is available for (4) 25¢ stamps. Letters and submissions welcomed. Al Newport, PO Box 655, Cupertino, CA 95015.

WHITEHOUSE CONFESSIONS - first comp from Hot Cumm Productions is now on sale for $4. If you would like your band to be on future comps send a tape to 8223 Wysong Dr. Indpls., Ind 46219. You will receive a free copy.

BLACK MALE GOTH/PUNK, 19 wants you to write. Into: art, graffiti, evil, HP Lovecraft, Native American, and ancient Celtic culture and mythology, HR Giger, Frazetta. Musically: old new wave and synth (Devo, Kraftwerk, Numan, Toyah, etc.) most Gothic/Industrial, and some hardcore and hardcore rap. Any other blacks in the scene out there (esp. female)? Trade tapes, ideas or just to gab, I'll answer all letters. David "Lord Chaos"-1400 Asp Box 533W - Norman, OK 73026.

STUDMUFFIN: Want to feel your body close to mine? Mingling sweat and soft kisses, enthralled w/ the beauty of your heated (over me) body. Imagine this and I know you'll come running to the city! Love you, Your girl...

MIDTEEN FEMALES!! I'm a 15 year old male looking for 16 year old and younger female penpals. I want to get to know some girls that has the same interests that I do such as: Misfits, FOD, SNFU, Lemonheads, 7 Seconds, PIL, Mucky Pup, Black Flag, and other punk, hardcore thrash, and some new wave music. I'm also into life, non-censorship and sketching. If interested, write to: Dana Morse, 80 Deroy Dr., Chicopee, MA 01020.

SO YOU'VE GOT a good band . . . now what? New Cincinnati based alternative rock label interested in new bands. Doesn't matter if you're hardcore, punk, noise, psych, post punk, or even experimental as long as you have a distinct style and statement and a reasonable amount of talent. Can fly anywhere to see your band and talk. Interested in both US and UK bands. . . If interested and have no present commitment to another label. . . send your demo preferable three songs at least, (and if doesn't , haven't to be the greatest quality so don't worry), to Absolutely Zero Records, Attn. Julian Cook, 730 Maple Ave., Newport KY 41071. We'll be accepting demos until the end of 1989. Well, what are you waiting for idiot?

3 SKINHEAD GIRLS (20, 17, 16) are heading for N.Y.C. in Oct/Nov. We're tired of the same old boring LA scene. We're looking for other skins to meet up with, stay with, hang out with and just find out what's going on. Write us now! 1657 E. Yale, Ontario, CA 91764.

VIDEO FOR SALE, cheap prices all "profit" to printing the finest zine around! Danzig, Youth of Today, Minor Threat, Buzzcocks, GG Allin, Damned, Gwar, Mentors, Necros, Patti Smith, SNFU, DOA, Devo. W.C. Video, 151 First Avenue, Box A, New York, NY 10003.

WRONG CONCLUSION #3 out now featuring Alice Donut, Agnostic Front, Afterbirth, Prong and other ramblings. Better than felching your grandmother with a crazy straw! $1.50 ppd. to Wrong Conclusion, 151 First Ave, Box A, New York, NY 10003.

ROAD KILL CONTEST - Send us full-color photographs of road kill. The squishier the better. The most grotesque photo wins autographed copies of "Wife's A Bitch", "SPAM!", our upcoming live tape, and anything else lying around the Bunker that we don't want. Deadline: Halloween 1989. Or send $5 for "Wife's A Bitch" or "SPAM!", on cassette, to: The Divorced, PO Box 743, Suffield, CT 06078. Teenage girls can send in polaroids of anything interesting.

SEEKING PEOPLE (male and female) to talk about weird dreams, occult, psychic stuff, Freud, kinky sex, anything strange. Into psychology, mysticism, Septic, Napalm, Flower Leperds, Motorhead, Sacharine, Black Flag, drawing... Theta 67 E. Vanderford / Orange Park, FL. 32073.

FEMALE PUNK from a really beat scene want/needs to hear from other interesting, intelligent people. I'll be travelling next year in search of any interesting scenes. I live in a world of shit, surrounded by rednecks. Please, help me retain my sanity/insanity ... write or call!! (Especially those of male gender) Write to: Hevenly, 560 Hawthorne Ave., Woodruff SC 29388. (803) 476-7302.

TO ANY PUNK/hardcore/thrash bands who would like their demos played over a high school radio station on the west coast, send tapes to Winthrop Han, 5025 Thacher Road, Ojai, CA 93023.

POWER ASSAULT DEMO, thrashcore from Orange County. 7 songs for 3 dollars & self addressed stamped envelope. Shirts & stickers available. Write to Power Assault c/o Jeff Larkin, 34599 Calle Naranja, Capistranno Beach, CA 92672.

HERE'S THE DEAL! I would like to trade tapes with you. I'm into Judge, str8 edge, hard edge or stuff that rocks. Your list gets mine. All letters will be answered promptly. Max Willmann, 4 Third St., Sausalito, CA 94965.

AMERICAN SAMISDAT underground zines, anarchy, UFO's, ranters, cult film, frontier science, situationist, Reich's orgone, direct action, difficult literature, mail art, imported and domestic periodicals, books, pamphlets. $1 snags 52 page catalog booklet: Flatland, PO Box 2420, Fort Bragg, CA 95437-2420.

A COMPLETE TURNAROUND compilation cassette, including 17 bands punching out 34 songs. Music ranges from rocknroll to hardcore to straightedge. Check it out for only $4 postage paid. Bug Scratch tapes, 49 Muirfield, Abilene, TX 79606. Make checks and MO's to Stan Smith.

CLASSIFIEDS

40 WORDS $2

GIVE YOURSELF SOME extreme noise pleasure. Buy "Hardcore For The Masses-The Core Of Sweden" comp LP/ Filthy Christians, Kazjurol/ G-Anx/ Totalitar/ Strebers/ Happy Farm/ Libresse/ Asocial. A brainfeastering sightseeing into the Swedish grindcore/crossover and hardcore territory. A must at $10 including postage air. Uproar Records c/o Peter Ahlqvist, Ringvägen 11, 773 00 Fagersta, Sweden, Traders and distributors please write for trades and wholesale.

INTERNATIONAL HARDCORE MAILORDER. Plenty of swedish, finnish' german' japanese, italian etc hardcore records available. Fair prices. Send an IRC or $1 for our latest list. Getting new stuff in all the time. Uproar Records c/o Peter Ahlqvist, Ringvägen 11, 773 00 Fagersta, Sweden

UNDER THE INFLUENCE of aggressive, fresh and honest (?) so called straight edge core. Have plenty of european HC, some japanese, a lot of brutal, vicious grind and some other obscure material. Wish to find some serious US traders who can get me fairly and brand new US releases (are having a hard time getting hold of straight edge releases due to bad distribution). Can get you euro core in return. Might also be able to get some old swedish and finnish 'hard to get' vinyls. Also looking for hard to get R.E.M., The Brandos, Soul Asylum, etc. Peter Ahlqvist, Ringvägen 11, 773 00 Fagersta, Sweden

LOOKING FOR CORRESPONDENCE. Intelligent male with varied interests wants to hear from people on the musical frontier...especially females into hardcore, ska, or cutting edge. Anyone with a sharp mind and something to say...I'll listen. Let's write. Chris, PO Box 7568, Chula Vista, CA 92012.

AUCTION: GERMS, HAPPY FLOWER, Swans, Flipper, CCM, Ed Gein's Car, End the Warzone Comp., Pussy Galore, Birthday Party, Residents, No New York Comp., Sex Pistols, Misfits, Larm, Wretched, Etc. Send SASE to: Gregg, 157 Spartan Dr., Bethel Park, PA 15102.

WANTED: ANY Faction 7"s, 7 Seconds "Blast from the Past" EP, "Martha Splatterhead" EP... I'll pay money or trade rare DK, Bad Brains, MDC, Misfits, Septic Death, Beyond Possession, Youth Brigade, Drunk Injuns, and Black Flag. Dick, 2274 Carol View Dr, Apt #D-218, Cardiff, CA 92007.

WANTED: PENPALS everywhere! Male 21 into Gorilla Bisquits, Straight Ahead, Verbal Assault, and Wide Awake wants penpals to trade tapes, records and flyers. Write soon and live Poison Free! Jim, 87 Linden Ave, Atherton, CA 94027.

CURTISS HALKYARD of Sacto or anyone who knows him or his whereabouts, please get in touch. Also if anyone else is interested; 45 Convulsions per minute #2 available $2 ppd. (airmail). Tony Abbosh, 54 Harvington Walk, Hulme, Manchester, M15 6NG, England.

AIDS WANTED! Oops, I mean ads wanted. I need ads and art for Euclids Deli #3. Cheap/negotiable. Write for details: Euclids Deli Fanzine/5219 Meadowbrook Dr., Mechanicsburg, PA 17055. Better. Stronger. Improved.

HARDCORE COMP with 9 great bands from the greater NY area, recorded live at CBGB, check it out and support a worthy cause. Mutiny on the Bowery comp only $5 to Jim Testa, APRC, 151 1st Ave. Box A, New York, NY 10003. In NY? Call OPEC SID (212) 673-2743 for latest show and event news!

MUTINY ON THE BOWERY comp, last chance to check out this classic collection of vintage '86 NY/CT/NJ hardcore with AOD, 76% Uncertain, lot's more! Only $5 while they last, comes with its own fanzine, all proceeds benifit OPEC SID, the APRC concert hotline (212) 673-2743. $5 to Jim Test, APRC, 151 First Ave. Box A, NY, NY 10003.

STRICTLY POSITIVE Afro-American of the female gender, seeks open-minded skins, rasta's, straight edgers, and black nationalist who would be willing to build a lasting correspondence that's universal in scope..."lets get together" Mary Coffey, PO Box 34-7036, SF, CA 94134-7036.

LOOKING FOR TAPETRADERS. Huge live tape list available. Interested in any SubPop band, Sound Garden, Faith No More, Beefeater, Cave, Sister Double Happiness, Halo of Flies, Roky Erickson, American Music Club, St. Vitus, Gone, etc...Kris Verreth-Tervuursestwg 1H-3081 Perk Belgium.

24, STILL CAN'T grow out of being a punk rocker. Good looking, wild, affectionate W/M looking for wild women with good heart for friendship hugs, kisses, even marriage live here in LA. Masilbox # KA-08, 24700 McBean Parkway, Valencia, CA 91355.

FOR TRADE OR SALE to highest bidder, Power of Expression - Blast (1st press), Septic Death 12" (1st press), Do You Feel Safe? - Sin 34 12", HR 12", Keep Your Distance - Heart Attack. IWants: Fluid 12" (Ray-On), Destroy Whitey - Nip Drivers, 1.000 Micrograms - Miracle Workers, Happy World 1st 12". Jimmy PO Box 928, Seattle, WA 98111-0928.

HEY! I'm looking for some cool, happening people to write to! I'm into beer guzzling, herb and other assorted niceties and I wanna hear from people who're not afraid to have fun and don't restrict themselves. I swear I'll write back even if you sound boring. Lori, 7822 80th St, Glendale, NY 11385.

TRADE ONLY: Mudhoney 7" (brown), Tad 7", Blood Cirdus 7", Swallow 7", Dope-Guns... (vol. 1), Mudhoney/Sonic Youth 7" (1 clear, 1 black), Tad/Pussy Galore 7". Wants: 1st 4 Halo of Flies 7"s, Coldcock 7", Hillside Strangler-Child Molesters, Huns 7", Task Force - Razar + Milkshakes & Mighty Caesars 7"s. Jimmy PO Box 928 Seattle, WA 98111-0928.

DAN FROM PSYCHO SIN has albums for $4.00 cash. Also this album will bring unity to all people all over the world. Also, I have $3.00 tapes live from '89 NYC. Dan McHale 399 7 St, JC, NJ 07302.

RIDICULOUS MUSIC BY Telly Savalas, Leonard Nimoy, William Shatner, Sonny Bono, and Wink Martindale "Mondo Absurdo" 60 minute cassette $3.50 tpos 12 Mill Plain Rd, Danbury, CT 06811.

TAPE TRADERS OF THE WORLD! Looking for Habeas Corpus, AHC, Mox Nix, A.S.H., Mob 47, Discharge, GISM, Sado Nation, Plasma Alliance, Impact, Nazgul, Neuroot, Scared Straight. No lazy people! Bill, 2487 Lowell View, Lowell, MI 49331. Your list for mine.

WANTED: Heart Attack 7", Bad Religion 7", Big Boys 7", Accident 7", Offenders 1st 7", Crime 2nd 7", Rotters 7"s, Child Molesters 7"s, Mentally Ill 7"s, Eat 7"s, Alcoholics 7", AK - 47 7", Worst 7", Abused 7", Halo of Flies 1st four 7"ss, Dope Guns n Fucking vol1 EP, etc. I've got lots of rare records so write to: Ari Heino, Box 545, 40101 JKL, Finland.

TAPE TRADER into Judge, Brotherhood, Chain of Strength, Underdog, Up Front, Powerhouse, Pushed Aside, Insted, Siege, Negative Approach, Straight Ahead/NYC Mayhem, etc. Lookin' for people to trade with. Your list gets mine. Any graffiti artists out there? If so, please write, send photos, artwork, letters, etc. To: Steve Dances, 20152 Archwood St., Canoga Park, CA 91306.

HAVE MISFITS - "Live at Hitsville NJ" on red vinyl, "Night of the Living Dead" live LP, and "Attidude" live LP. Also Black Flag "7-11" live LP, Drunk Injuns "Crimes Against Humanity" 10" on green wax, Barricaded Suspects compilation on red wax, DK's "Kill The Poor" EP, MDC "Chicken Squawk" EP, plus a few more goodies. They're all up for trade only here's the catch. I'll trade only for the two Rudimentary Peni EPs, or any existing bootlegs or dertain Crass EEEPs, and certain other old English stuff of that genre. Please write and I"m sure we can work out a deal. Toxin 3521 N. Kenwood, Kansas City, MO 64116.

"CONTAMINATION PROCESS" comp tape Parkinson Square (France), BOH (Switzerland), Libido Boyz (USA), Vortex (Belgium), Catweazle (Holland), Fail-Safe, Bliss, Lesson of Vigilence and Desperate Minds (Canada). 4$ Can, 4.50$ US, 5$ Overseas. PPD. Yannick, 932 Michon, La Présentation, Québec, Canada, JOH 1BO.

NAKED RAYGUN-I want any and all Naked Raygun paraphernalia, especially their first 7" (Flammable Solid), their first 12" (Basement Screams), and the new pink "Treason" 12". Show photos needed for article. Euclids Deli Fanzine, 5219 Meadowbrook Dr., Mechanicsburg, PA 17055.

WANT: 7"ers, b oth Iron Cross, B. Religion, Die Kreuzen, DDt, Deep Wound, 1st Rix, Genetic Control, Neon Christ, Mecht Mensch, 1st 2 Necros, Sin 34 and LP's: Mastertape Vol 2, (2xLP) and Middle of America LP comp....Charly Wiesauer, Jainzen 37, 4820 Badischl, Austria, Europe.

TRADE: Fear-&' X-Mas, Deadbeats-7" Kill (gv), White Pigs-7", Evil Stalks (rv), X-Ray Spex-7" The Day The...(ov), Plasma alliance-7", Ignition 9" flexi, 45 Grave-7", Black Cross, 12" School's Out, Faith-12" Subject...(bv), Plugz-LP Electrify Me (orig.), Hüsker Dü-7" In a Free. (orig.), Controllers-7" Slow Boy, Germs-GI LP (orig.), Misfits-7" Boots (Beware 7" and Evil as Evil Does 7") and many more...ask for trade-and wantlist. Charly Wiesauer-Jainzen 37, 4820 Badischl, Austria, Europe.

BANDS NEEDED: for new compilations. If interested, please send demos or good quality live tapes. All bands will recieve a free copy. No sexist, racist or fascist material! Write to: Acts of Defiance, BP N°90, 93270 Sevran, France.

CHICAGO PUNK seeks roomates who are California bound. I'm seeking responsible, drug-free, creative people. Also I'm interested in starting a major fanzine. (312)848-6977.

DESCENDENTS - anyone with posters, interviews, rare records, t-shirts,5 videos, or anything else, send me a price. Erin Oneal, 264 Blackhawk, Park Forest, IL 60466.

G.G. ALLIN and the Disappointments on tour. Book us in your town, once. Call (616)728-9317 or write 1249 Peck St. Apt E, Muskegon, MI 49441. Fuck what people say about him. See for yourself.

CLASSIFIEDS 40 WORDS $2

END RACISM SHIRTS. Shirts are two sided - 100% cotton - light grey - in large or x-large. Front has End Racism and back has a picture of Martin L. King and says, "There's A Time To Let Things Happen, And A Time To Make Things Happen". $9 dollars post paid in the U.S. add $1 dollar for stickers. Send cash or M.O. to: Down, 2015 Garnet Ave. #5766, San Diego, CA 92109.

SEXUAL PERVERSION is setting in. I want Mentors shit. Especially their "Wurst", "Copulation" LP's and their "Fuck" video and everything I haven't heard of. All this and Slayer bootlegs. Sambone, Rt. 1 Box 82, Waynesville, MO 65583. Motivate.

ATTENTION BANDS: growing record label seeks creative and interesting acts for upcoming releases. Send your demo today to: Leopard Gecko Records, PO Box 45486, Tacoma, WA 98445.

AOTEAROA INHABITANT 16 year old male into Chumbawamba, Crass, Alternative, White Flag, Toxic Reasons, E-N-T...Everyone write to me now! Reply gauranted. Leon Wright, 6B Hanford Place Manurewa, Auckland, New Zealand.

YELLOW RAT BASTARD 'zine needs your shit! All contributions (writing, art, records, rapes, etc.) will be printed and/ or reviewed plus you get free issue! We want it all! Joe & Dave, PO Box 153, Back Bay Annex, Boston, MA 02117.

EYE HATE GOD - "Lack of Almost Everything" 5 song cassette; 'sleazy raw industrial sabbath depression, a slow heavy intense trip into a drug induced coma.' Also: Suffocation By Filth - "Peace Through Alcoholism" cassette; Adolf Nigger - "Angry Nazi Nigga" spoken work cassette; "Divine Name of Suffering" poetry zine $2.00; Eye Hate God VHS video $15.00. All cassettes $5.00/USA, overseas add $1.00. Press Pause c/o Mike Williams 2925 Edenborn Ave, Apt 217, Metairie, LA 70002, cash only please.

18 YEAR OLD MALE into mostly any HC looking for correspondence with anyone from anywhere. Into trading tapes and flyers, but mostly want to hear what you have to say and get to know ya. Will answer all! Write: Rud, 67-53 73 Place, Middle Village, NY, 11379.

EVERYTHING WENT BLACK issue 1 is out now. Its got interviews with Nomeansno, Implement, Dr & the Crippens, Bolt TLhrower, Rectify, and Warzone Collective, there is also articles, reviews and a poem. So get it! UK send 20p + SAE or 40p, US $1, Europe 50p. Send your list of tapes to trade and a nice letter to: E.W.B., 75 Bawnmore Rd., Malone, Belfast, BT9 6LD, N. Ireland.

I AM LOOKING for Septic Death need. . ., Burial 7", Beyond Possession Tell Talehart 7", also Millions of Dead Children 7". Will but of trade. Andy Jackson, 13377 Jarman Pl, San Diego, CA 92130. (619) 481-2098.

I AM MOVING to NYC/USA in December for 1 year and I would like to correspond with alternative people concerning the scene there (record stores, gigs, etc.). Pablo, R. Joao Ramalho, 586/144B, Sao Paulo-S.P., 05008-Brazil.

I HAVE: Iron Cross "Hated and Proud" 7"; Bad Religion "How Could Hell Be Any Worse" 12"; Reptile House-New 12", 1000 on purple v. Send bids or trade offers to Chris, 515 Rhoads, Richmond, VA 23220-8575.

STRAIGHT EDGE COMPILATION tape available now! The "What's The Point" compilation tape contains 60 minutes of music from 12 Southern California bands such as Hard Stance, Reason to Believe, Infest, Walk Proud, Straight arm, Back To Back, Second Thoughts, Labeled Victims, Active Response, Misguided, United We Stand, and Malicious Grind. 60 minutes, 33 songs, 12 bands, plus a 16 page lyric/info booklet! All for just $4 ppd. (USA/surface) or $5 ppd. (airmail). Cash only ! Mosh Frog Productions, PO Box 461, Bellflower, CA 90706.

A BORING LIFE is my problem—the solution? Penpals! Yes, you can make my life interesting. I'm 17, female, and sick or worrying about getting into college, working, school, etc! I like OI, ska, some punk & 60's. I'm looking for anti-racist skins & people on the east coast (NYC). All letters answered. Fran, 4533 33rd Ave. S., Minneapolis, MN 55406.

PEN PALS WANTED: 26 year old gay male seeks your correspondence. What makes you happy? What makes you sad? Are you happy with the way the world is treating you? We just might have something in common. My favorite bands, DK's, B-52's, Black Flag, Captain Beefheart, Bongwater, Minutemen. Write to: Bruce, PO Box 17607, Portland, OR 97217.

LOOKING FOR AN attractive, intelligent, creative and mature, unattached (important) "punk rock girl" in NY City. I'm into art, playing music, comics, computers, sci-fi and occult books and movies, poetry "dancing", black, spikes, leather, spandex and stockings (not on me), jeans, chains and accessories, copulation, weird haircuts, Dead Kennedys, Big Black, Foetus, Punk, Industrial, and Cyberpunk, dub, and more. If you're what I'm into; without being a nazi, slut, airhead, prick-tease, trendy or druggie and no head games; age 15 - 20 photo and letter. Save me from the lonely boonies, a shy, lonely individual in need of liberation from a rich, trendy, mindless town. Stephan, PO Box 2088, East Hampton, NY 11937.

NEW 12 PAGE CATALOG is out now from Dr. Strange!" We bring you the best in rare records for the best price. Groups such as, Slaughter and the Dogs, Slits, SLF, Blitz, Avengers, Misfits, Germs, and hundreds more. Great buttons, posters, shirts, and stickers too. For catalog send 1 dollar to Dr. Strange Records, PO Box 7000 - 117, Alta Loma, CA 91701. And don't forget our world famous motto,"if we don't have what you want, we'll steal it!"

SEVEN MINUTES OF NAUSEA "here is the actual nature of death" tape with 705 trax (believe it or not) from the world Nausea's band. Full 28 minutes tape of "extreme sickening political noise" y ou never heard before. All trax are remixes (extreme for sure) from their flexi and EP. No rip off prices here just send a blank tape and 3 IRCs to the following address: Screaming For A Change, George Mamalis, Gripari I3, A.Pattisia III 4I, Athens, Greece.

DISTRIBUTORS NEEDED for Restore Magazine. Send $1 for a somple (or a real convincing letter), or send $6.50 for 10 or $11 for 20 copies. All distributors get a free mention. Restore, 621 Bassett Rd., Bay Village, OH 44140.

RESTORE FANZINE #5 out now with Token Entry, Underdog, Murphys Law, Knifedance, Screeching Weasel, Images, The Bag Men, and others, plus art, comics, reviews, and more. Send $1 to: Mike Thain, 621 Basset Rd., Cleveland, OH 44140.

EYESORE FANZINE - We're always looking for a few good contributions! Send em in! Bands send bios or interviews! Scene reports, comix - anything! We ain't shit without your help! Business card sized ads in trade for any thing cool! Thanx to anyone who helps out, your the best! Eyesore, 26368 West Plate Ln, Calabasas, CA 91302 or call (818) 880 - 4202.

ANAL CUNT (A.C.) have only 100 copies of their 88 song, 7" EP (1000 pressed) left. Probably the fastest record ever recorded. So all you blurcore fans and generic record collectors, get 'em while you still can. Send $3 ppd. US (1st class mail) or $5 ppd. elsewhere (Airmail) to: A.C., 51 Warwick Rd., Newton, MA 02165 USA. Watch for A.C. and Seven Minutes of Nausea split 7" coming out on total noise tapes and records sometime in October.

RECORD SALE, AUCTION trade list. Over 500 rare gems such as 7"s: Bad Brains "Pay to Cum" w/ /s, MDC/Stains "John Wayne...", Necros "IQ32" + "Sex Drive", Iron Cross both, Meatmen both, AOF both, Naked Raygun "Flammable", Negative Approach, Cheifs, Die Kreuzen "Cows...", Blitz "Warriors", Agnostic Front, NYC Together, Project X, Crippled Youth, 7 Secs all, Minot Threat, Germa "Forming", Freeze both, White Cross, CIA, Social Unrest, Poison Idea "...King" (blue), Abused, Urban Waste, Last Rights (Hitler sleeve), Unity (blue), Heresy "Thanks", GI, Double O, Violent Children, Dils, Decry, Neo's, Beastic Boys, DRI both, Jerry's Kids, Dicks, Gang Green, Zeros, Lemonheads, Adolescents, Skrewdriver, Faction, Stranglehold, Lockjaw, Fartz, Husker Du, Killdozer Box Set, YDI, C2D... 12"s: SSD "Kids" + "Get...", FU's "Kill ..." + "America", DYS, Jerry's Kids, Poison Idea "Record Collectors" (red), Agnostic Front "Victim..." (gatefold), Reagan Youth, Blitz "Voice...", Social Distortion "Mommies..." (gatefold), Kraut, Stalag 13, Youth Brigade "Sound + Fury", Gray Matter "Food...", Marginal Man "Double ...", Nihilistics, Decry, Germs, Effigies, Bad Religion, Battalion of Saints, Husker Du..., plus lots of Misfits 7"s + colored , New York hardcore, DC stuff, Touch + Go, Oi, and tons and tons more. Foreigbn orders welcome. Please sent stamp or 2 IRCs to:Grand Slam Records. 2255 Route 286 South. Indiana, PA 15701.

DEAR READERS, If anyone knows the whereabouts of these following people can you please ask them to get back in touch with me, thanks. Wally/Phantom records, Paul Romero/Santa Fe, NM, Jose Manuel/Guipozcoa, Spain, and A matter of image records/SF. . .Bye Stu, 3 Albion Road, Scarborough, N. Yorks, YO11 2BT, England. PS Can Quimmy from Cleveland, England please write to me with your address so I can send you your order.

OUTWARD DEMO: Straight edge hardcore band seven song demo for $3 ppd. Send to Luis Ramirez, 574 Berland Way, Chula Vista, CA 92010. Cash or money order.

REDNECKS IN PAIN six song 7" out now. $4 USA, $5 world cash or MO to Thrashing Mad Records c/o David Wilentz 29 Perry lSt. 1F, NY,NY 10014. See review in MRR #76.

WANTED: "Aerosol Burns" by Essential Logic. Contact Regi Alsin C-38627, Box 8101 - 1252 - X, SLO, CA 93409 - 0001. (Jennifer Blowdryer, I want to eat all the paper you write on!)

NO MAN'S LAND zine waits for your material (production, bios, demos, adverts, etc...) to publish it nextly. Prove to us that you exist! Write us: NML zine c/o Stéphane Bonnin, Chemin Du Castel, 45210 Fontenay, France.

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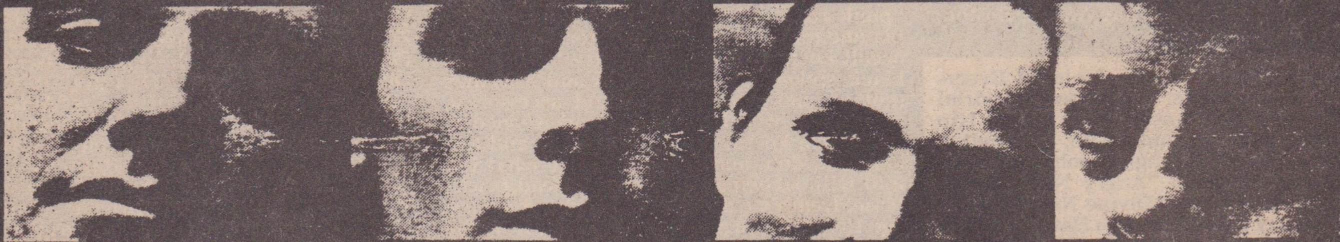

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